A REVIEW OF THE LANDSCAPE,

A DIDACTIC POEM:

ALSO OF

AN ESSAY ON THE PICTURESQUE:

TOGETHER WITH

PRACTICAL REMARKS ON RURAL ORNAMENT.

BY THE AUTHOR OF

"PLANTING AND ORNAMENTAL GARDENING;
A PRACTICAL TREATISE."

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ADVERTISEMENT.

SHOULD any reader of the following pages aſk, Why the Writer of them has expended his time on a ſubject, unprofitable to many men, while one, which regards every man, lies open before him,---he would reply,---It is his wiſh to ſee his country, not only rich, but reſpectable; not to excel in RURAL ECONOMY, alone, but likewiſe in RURAL ORNAMENT. Indeed, wherever the latter is introduced, the two are ſo very intimately connected with each other, as not to be eaſily ſeparated. The ſhrubery or kept-ground, alone, is ſevered from

the farm and park (now generally conſidered as part of the farm); in every other part of the environs of a houſe, ORNAMENT and UTILITY become blended, and ought to go hand in hand. AGRICULTURE, it is true, may be carried on without the aſſiſtance of ORNAMENTAL GARDENING, ---- and ought to be ſo carried on, in recluſe ſituations, but in the immediate neighbourhood of the country reſidence of a man of fortune, they are inſeparable.

Beſide, he has been himſelf both a Writer, and a Practiſer, in the Art whoſe cauſe he is now eſpouſing. He is, therefore, writing in ſelf-defence; as well as in the defence of every man, who has written or practiſed in the ſame

ſame profeſſion; and, moſt of all, in defence of the profeſſion itſelf; which has been attacked in the moſt wanton and unwarrantable manner: a circumſtance that has urged him to quit a purſuit, in which he was eagerly engaged, to attempt its vindication.

It is proper to be underſtood, that the Reviewer of theſe Works has no other knowledge of their Authors, than what is furniſhed by the Works themſelves; which, conſidered abſtractedly as literary compoſitions, are entitled to high reſpect: it would be difficult for him to ſay, which of them, as ſuch, has the greater ſhare of his approbation; and equally difficult would it be in him to decide, which of them, as ſuch, is moſt calculated to give the impoſing form of Falſhood the fair reſemblance of

Truth: a circumſtance which, more than any other, determined him to proceed in the analyſis of them, and to publiſh the reſult of his inquiries; for there are readers who find it more convenient to judge from dreſs and outward appearances, than to examine into the rubbiſh and rottenneſs which may be hid beneath them; and, to ſuch readers at leaſt, this Analyſis, imperfect as it may be, will have its uſe.

To this account of the MOTIVES for executing the Review, it may be right to add a remark or two, reſpecting its EXECUTION. Should a lightneſs of manner appear through any part of it, the circumſtance can only have ariſen from the frivolity of the Publications which

which are the ſubjects of it. If a roughneſs has occaſionally eſcaped the Writer, it muſt either have proceeded from the ſtrong recommendation which that quality has received from the Authors of the Poem and Eſſay before him, or have been caught from the very rough manner in which they have thought fit to handle---" Brown and " his Followers."

Leſt the Author of theſe pages ſhould be invidiouſly ranked among the followers of Mr. Brown, and be held out as a *party*-writer,---eſpecially as he has mentioned his own practice,--- he thinks it prudent, indeed requiſite, to mention here, that he has no perſonal acquaintance with any individual

dividual of the profeſſion, and that ſo far from being a ſervile admirer of Mr. Brown, he was the firſt to point out, publicly, the *Imperfections* of that celebrated Artiſt, and his followers; particularly in their practice of laying out the grounds of villas, or confined places: and whether the Author of the Eſſay on the Pictureſque, ſeeing the juſtneſs of the remark, has extended it, very improperly, to places in general, and the Author of the Landſcape has caught it up, as haſtily, from the Eſſayiſt, might be difficult to aſcertain: it is poſſible that neither of them may have ſeen it. By tranſcribing, here, the paſſage alluded to, Readers will be able to form their own judgement.

Under

Under the title VILLA, in the Treatiſe on "PLANTING and ORNAMENTAL GARDENING," * the Author has ſaid,---"It is far from being "any part of our plan to cavil unneceſſarily at Artiſts, whether living "or dead; we cannot, however, refrain from expreſſing a concern "for the almoſt total neglect of the "principles here laid down, in the "prevailing practice of a late celebrated Artiſt, in ornamenting the "vicinages of Villas. We mention it "the rather, as Mr. BROWN ſeems to "have *ſet the faſhion*; and we are "ſorry to find it copied by the inferior Artiſts of the day. Without "any regard to uniting the houſe with "the

* Publiſhed, by Dodſley, in 1785.

" the adjacent country, and indeed,
" ſeemingly without any regard what-
" ever to the offſcape, one invariable
" plan of embelliſhment prevails;
" namely, that of ſtripping the fore-
" ground entirely naked, or nearly ſo,
" and ſurrounding it with a wavy bor-
" der of ſhrubs and a gravel walk;
" leaving the area, whether large or
" ſmall, one naked ſheet of green ſward.
" In ſmall confined ſpots, this plan
" may be eligible. We diſlike thoſe
" bolſtered flower-beds which abound
" in the ſuburbs of the metropolis,
" where the broken-ground ſometimes
" exceeds the lawn: nevertheleſs, to
" our apprehenſion, a ſimple border,
" round a large unbroken lawn, only
" ſerves to ſhow what more is want-
" ed. Simplicity in general is plea-
" ſing;

"ſing; but even ſimplicity may be "carried to an extreme, ſo as to con-"vey no other idea than that of pover-"ty and baldneſs." Page 612.

If it ſhould turn out, that the Wri-ter has, himſelf, been an innocent cauſe of bringing down obloquy on a pro-feſſion, which may be ſaid to afford him his only relaxation, he would have an additional ſtimulus to exert his beſt abilities in its ſupport; and to endea-vour to fix, on rational principles and a firm baſis, an art which is capable of giving ſo much pleaſure and amuſe-ment to cultivated minds, and which has now, for ſome length of years, added ſo greatly to the comforts, and domeſtic enjoyments, and ſtill more highly

highly perhaps to the health, of civilized ſociety, in this country.

It now only remains for him to apologize for the freedoms that may ſeem to have been taken with a profeſſion, which he never contemplates but with admiration, and whoſe productions he views with delight. If, in comparing LANDSCAPE PAINTINGS with LIVING SCENERY, he may ſeem to rank the former beneath their rightful ſtation, the Writers of the Poem and the Eſſay under conſideration are to blame;---not the Reviewer of them. By the law of war, retaliation is a right. Nevertheleſs, he thinks it highly requiſite to declare, that it is not the profeſſion of Painting he means to

treat

treat lightly,---but its echo; that it is not Profeſſors who are ſpoken of with ſuitable diſdain,---but their ſhadows; that it is not the works of Maſters which can merit ridicule,---but the manner in which they are held up to view.

REVIEW

OF THE

POEM.

INTRODUCTION.

THE LANDSCAPE appearing to have grown out of the ESSAY ON THE PICTURESK, as will be ſhown in the Introduction to our Review of that work, much of which, the author of it tells us, was written ſome years ago; we * have thought it right to proceed, in *reviewing* theſe two productions, agreeably to that circumſtance; as well

* This *number* is adopted in conformity with what the author has formerly written on the ſame ſubject; as well as to prevent every thing which might bear the reſemblance of perſonality from entering into what he is now writing.

well to trace the riſe and progreſs of ideas, as to oppoſe, with the flower and unimpaired ſtrength of our forces, the more ſubtle and powerful aſſailant. And in *printing*, alſo, we have paid reſpect to circumſtances; not more to fall in with popular expectation (the Landſcape having been the firſt publiſhed), than to get a paſſing title to our book.

This explanation is given for the two-fold purpoſe of putting our readers in poſſeſſion of facts relating to the execution of the work, and of accounting for the diſproportion of the two critiques.

The Poem is divided into Three Books, each comprizing ſomewhat more than four hundred lines.

BOOK

BOOK I.

THE Firſt Book opens with the general argument or purport of the ſong:

How beſt to bid the *verdant* Landſcape riſe,
To pleaſe the fancy and delight the eyes;
Its various parts in harmony to join
With art clandeſtine, and conceal'd deſign;
T' adorn, arrange;—to ſep'rate, and ſelect
With ſecret ſkill, and counterfeit neglect;
I ſing. Line 1 to 7.

If this were not only the Poet's argument, but his general table of contents, our examination of his Poem might here ſtop: for the art we profeſs to defend admits of nothing *clandeſtine* or *counterfeit*; everything pertaining to it is required to be *real*. In the immediate environs of a habitable houſe, ſelf-evident realities only are admiſſible; appearing either as plain ſimple facts, detailed confidentially, in ſome favorite retreat, or as more ſtriking and bolder truths, told openly in the face of day.

Rural ornament,—the embelliſhment of grounds, environing a magnificent modern building, the principal reſidence of a man of fortune,—deals not in fraud and deceit, nor

attempts to *conceal* anything, but labour and deformity; as we have formerly ſhown *.

This Poet, however, has had the temerity to cenſure, and in terms the moſt indecorous, the principles and practice of that art; with whoſe practice and principles he appears to be equally unacquainted;—

For culture's needful to the happieſt ſoil;
All art, by labour, ſlowly is acquired;
The madman only fancies 'tis inſpired.
The vain raſh upſtart thinks he can create,
Ere yet his hand has learn'd to imitate;
While ſenſeleſs daſh and random flouriſh try
The place of ſkill and "practice" to ſupply.

Line 100 to 106.

It therefore becomes neceſſary to proceed in our examination, with ſcrupulous attention; to keep a ſharp look-out after this "vain raſh "upſtart;" and to endeavour, *whenever he touches the ground*, to prevent the miſchiefs which his pompous manner and ſplendid dreſs might otherwiſe effect. Of his "daſh and "random flouriſhes †," the leſs notice is required,

* See Plant. and Orn. Gard. p. 602.

† Let not this mode of attack be deemed unmilitary. A generous warrior thinks it not unfair to have his ſhafts returned him; nor repines at receiving in his own boſom what he had aimed with all his ſkill and force at the boſom of another.

quired, as their wings have been clipped--and very neatly! *

Having invoked his patron, and *prepared* his reader with a gilded pill! the Poet enters upon GENERAL PRINCIPLES, in which he includes not only the RURAL ART, but the arts of the SCULPTOR and the PAINTER, to which he might well have added thoſe of the taylor, the milliner, and the mantua-maker (all votaries of taſte); whoſe ſeveral arts are more nearly allied to painting, than is the art of Rural ornament. The cap, the coat, and the picture are extemporary productions; may be finiſhed and fitted on in a few days, a few weeks, or at moſt a few months; whereas a place requires a century of time to perfect it.

This trivial difference, perhaps, did not ſtrike the Poet: yet his mind is not inſenſible to nice diſtinctions. For what he ſays of the ſuperior ſkill of Lyſippus the ſculptor, in forming his ſtatues,---"not as men were, "but as they ſeemed to be,"---ſhows his own good ſenſe as well as that of Lyſippus, and tells us how capable he is of judging in mat-

* See "A Sketch from the Landſcape," publiſhed by Faulder.

ters to which he has duly turned his attention. The ſculptor may profit by the hint. The painter wants it not: his whole art conſiſts in ſhowing things, not as they are, but as they ſeem to be; and the merit of Lyſippus ſhould appear to be little more than that of adding a ſmall part of the painter's art to his own.

But how is the principle to be applied in Rural ornament? Can nice hair-breadth diſtinctions be obſerved in forming a reality, with living materials, which are ever in a ſtate of progreſſion, during a century, or perhaps, two or three centuries of time; nay, which can never be arreſted or fixed with reſpect to dimenſions? For no ſooner have they reached their fulleſt magnitude, than a progreſſive diminution takes place. One year's growth, or the loſs of a ſingle limb, is ſufficient to ſet aſide the refined principle of the Poet.—What an unpardonable overſight!

This much as to principle: next as to practice. But before we enter the APPROACH, for the Poem is not deſtitute of method, it will be proper to mention two ETCHED DRAWINGS, repreſentations of the ſame place, laid out in different ſtyles; the one conveying the Poet's

Poet's idea of how a place ought to look; the other intended as a ſort of burleſque repreſentation, or caricature of modern Engliſh gardening; for it cannot be a *ſerious* copy of a real place, *in England*. It has no practicable coach-road to it. The immediate approach takes the houſe in full front, as if to paſs through it, rather than to approach it. It muſt, therefore, either be *wilful miſrepreſentation*, or be taken from ſome place, in the more recluſe parts of the iſland, where Ladies ſtill Darby-and-Joan it, or pay viſits in pattens. It would make our Engliſh coachmen ſtare, and, perchance, bl---ſt the fool of a fellow who made it; for how, and be d---'d to him, were they to ſet down at the hall door.

In the *deſcription* of the modern Approach, the Poet has been guilty of ſtill leſs pardonable miſrepreſentation. But this belongs not to us. Be it our's to defend the art itſelf, and the character of thoſe artiſts who no longer live to defend their own.

In regard to the Poet's *didactics*, relative to the approach, they are merely ſuch precepts as have been laid down by writers, and followed by all profeſſional men, who have

known anything of the art they profeſſed, for near half a century. The only thing new about them is the poetry, which is frequently admirable, though not always ſo.

When o'er the level lawn you chance to ſtray,
Nature and taſte direct the neareſt way;
But when you traverſe rough uneven ground,
Conſult your eaſe, and you will oft go round:
The beſt of rules are thoſe of common uſe;
Affected taſte is but refined abuſe.

Line 147 to 152.

For as the principle of taſte is ſenſe,
Whate'er is void of meaning gives offence *.

Line 157 and 158.

To lead, with ſecret guile, the prying ſight
To where component parts may beſt unite,
And form one beauteous, nicely blended whole,
To charm the eye and captivate the ſoul.

Line 193 to 196.

But ſtill in careleſs eaſy curves proceed,
Through the rough thicket or the flow'ry mead;
Till burſting from ſome deep-imbower'd ſhade,
Some narrow valley or ſome op'ning glade,
Well mix'd and blended in the ſcene, you ſhew
The ſtately manſion riſing to the view.
But mix'd and blended ever let it be,
A mere component part of what you ſee.

Line 213 to 220.

Such

* See The Fancy Approach!!

Such rules, we believe, have ever been obſerved, at leaſt by Brown *, and will ever be attended to by ſuch of his followers as are ſufficiently acquainted with the art he profeſſed, with ſo much credit to himſelf and honor to his country. What follows is unfair, is mere deluſive inſinuation: no artiſt, we believe, has ever diſmantled a houſe of its arboreſcent honors, any farther than to let in a ſufficiency of air to render it wholeſomely habitable; or to let in views of the ſurrounding country, in order to make it a more pleaſurable habitation: operations which preſuppoſe a place to be over-wooded. It may ſurprize a poet to tell him, that if a houſe, through circumſtances or a want of taſte, has been built on a naked ſwell, it requires a full century to wood it, ſo as to "form one beau-"teous nicely blended whole." A prevailing error of improvers is to begin with planting tall-growing foreſt trees, *too near* the houſe. What,

* The ſame

——— Brown, whoſe innovating hand
Firſt dealt thy curſes o'er this fertile land.

LANDSCAPE, p. 17.

What, then, can be the meaning of the lines which immediately follow thoſe laſt quoted?

For if in ſolitary pride it ſtand,
'Tis but a lump, encumbering the land,
A load of inert matter, cold and dead,
Th' excreſcence of the lawns that round it ſpread.
Line 121 to 124.

So much for the APPROACH: we now come to the Poet's recipe for making a Landſcape:

To make the Landſcape grateful to the ſight,
Three points of diſtance always ſhould unite;
And howſoe'er the view may be confin'd,
Three mark'd diviſions we ſhall always find.
Line 227 to 230.

A fit companion, this, for---

Curſe on the pedant jargon, that defines
Beauty's unbounded forms to given lines!
With ſcorn eternal mark the cautious fool,
Who dares not judge till he conſults his rule!
Line 79 to 82.

In Landſcape painting, as in the drama, there are certain fixed rules, ſanctioned by faſhion; and whether they are right or wrong belongs not to this enquiry. Suppoſing thoſe of Land-

ſcape

ſcape painting to be indiſpenſably neceſſary to that art, they are altogether inapplicable in Rural ornament. The painter, we believe, *fixes* his "three points of diſtance" mechanically,---puts his *mark* upon them!---and is careful not to chuſe a ſubject in which he cannot make good the "three marked "diviſions" his art requires: he rambles over the face of nature until he finds them; or ſupplies them from the ſtore-houſe of his own imagination. But the rural artiſt is fixed to a given ſpot (ſo far as relates to the environs of the houſe), and ſhould be thankful for what he can get, whether it happen to afford him one, two, or three diſtances. The foreground is much within the power of his art, the middle ground he may generally aſſiſt, but the farther diſtances, if he can catch any, are moſtly beyond the reach of his controul; he can ſeldom touch them with ſucceſs; and he muſt in all caſes depend on the atmoſphere and the ſeaſons, to *mark his diviſions!* His *chief* buſineſs, beyond the limits of the foreground, is to ſhow, to the beſt advantage, whatever nature and fortuitous circumſtances have

have placed before him: but not by any *general rule*; for

" Great Nature ſcorns controul; ſhe will not bear
" One beauty foreign to the ſpot or ſoil
" She gives thee to adorn: 'tis thine alone
" To mend, not change her features,"——
MASON.

At length, however, we reach ſome ſhort, pithy, rational directions; not how to make a Landſcape, but how to lay out a place;

——— lop redundant parts, the coarſe refine,
Open the crowded, and the ſcanty join.
Line 259 and 260.

In theſe operations principally conſiſts the rural art: they are what Brown and his followers have ever been employed in.

What ſucceeds appears to have been written, merely by way of making the poetry and the fancy drawing correſpond with each other: all fancy, *at beſt*:

But, ah! IN VAIN:—See yon fantaſtic band,
With charts, pedometers, and rules in hand,
Advance triumphant, and alike lay waſte
The forms of nature, and the works of taſte!
T' improve, adorn, and poliſh they profeſs;
But ſhave the goddeſs, whom they come to dreſs;

Level

Level each broken bank and ſhaggy mound,
And faſhion all to one unvaried round;
One even round, that ever gently flows,
Nor forms abrupt, nor broken colours knows;
But, wrapt all o'er in everlaſting green *,
Makes one dull, vapid, ſmooth, and tranquil ſcene.
Line 261 to 272.

Having loſt himſelf on the lawn, and finding his own fancy exhauſted, the Poet calls out luſtily for Virgil, to *riſe*, from the *dead* of courſe, and come to his aſſiſtance; leſt, as we conceive, he ſhould wander into the water, for want of a line of reeds and buſhes on the margin, to announce it :—

Ariſe † great poet, and again deplore
The fav'rite reeds that deck'd thy Mincius' ſhore!
Protect the branches, that in Hæmus ſhed
Their grateful ſhadows o'er thy aching head;
Shav'd to the brink, our brooks are taught to flow
Where no obtruding leaves or branches grow;
Line 273 to 278.

and, in the drawing, we ſee the ſerpentiſing canal *clean ſhav'd!*

How

* See the firſt line of the Poem.

† Should not this have been *deſcend?* Surely, an *immortal Poet* cannot reaſonably be ſuppoſed to be *down among the dead men.*

How unlike to this is the Poet's water! exquiſitely intricated, and well nigh hid, in weeds, rough buſhes, and fallen trees (quære felled for the purpoſe?) a very ſwamp! a moſt admirable nurſery of gnats, toads and water rats,—with other creeping and crawling things; giving to the whole place a dank, filthy, aguiſh appearance. The bare and bald has certainly the more *wholeſome* effect: but neither of them is as it ſhould be: nor either of them accordant with the principles of modern gardening; as will moſt fully appear, in the ſequel of this Review.

This ſwamplet of the Poet, ſeen in the bottom of a recluſe dingle, or caught at the ſharp turn of a road, might be in character, and produce a charming effect: in the neglected environs of a ruin it might harmoniſe with its accompaniment; but it certainly is not fit to be ſeen from an inhabited houſe; nor proper to be aſſimilated in the ſame compoſition, with any habitation ſuperior to a decoyman's hut.

Whether the place depicted be the Poet's own is left to conjecture. We are, however, given fully to underſtand that he has a place:

and,

and, from the following lines, we conceive it to be one of thoſe recluſe romantic ſpots, which, from circumſtances, or from fancy, have got the name of Hermitages.

Let me, retired from buſineſs, toil, and ſtrife,
Cloſe amidſt books and ſolitude my life;
Beneath yon high-brow'd rocks in thickets rove,
Or, meditating, wander through the grove;
Or, from the cavern, view the noon-tide beam
Dance on the rippling of the lucid ſtream,
While the wild woodbine dangles o'er my head,
And various flowers around their fragrance ſpread;
Or where, 'midſt ſcatter'd trees, the op'ning glade
Admits the well-mix'd tints of light and ſhade;
And as the day's bright colours fade away,
Juſt ſhows my devious ſolitary way:
While thick'ning glooms around are ſlowly ſpread,
And glimmering ſun-beams gild the mountain's head:
Then homeward as I ſaunt'ring move along,
The nightingale begins his ev'ning ſong;
Chaunting a requiem to departed light,
That ſmooths the raven down of ſable night.

When morning's orient beams again ariſe,
And the day reddens in the eaſtern ſkies;
I hear the cawing rooks ſalute the dawn,
High in the oaks which overhang the lawn.

Line 317 to 338.

Yet,

Yet, from the laſt line, it ſhould ſeem to be more than a mere Hermitage: perhaps it is ſomething ſimilar to the late poet Shenſtone's place—the Leaſowes; a ſort of play place for poetic Genii: or may we conceive it to be ſimilar, in ſtyle, to the place we have formerly deſcribed, under the general character of the ORNAMENTED COTTAGE?* a ſpecies of place, which requires a ſtyle of embelliſhment, as different from that of a SUPERB VILLA, or a MAGNIFICENT RESIDENCE, as the everyday garb of an honeſt yeoman is from the dreſs ſuit of a gentleman.

We hope the Poet takes no merit to himſelf, upon account of the picturesk ſcenery, which nature may have ſcattered with a bountiful hand about his wild place; or for not having attempted to ſhave the precipitate ſides of his ſhaggy dell: much leſs, we truſt, does he imagine, excentric as his ideas may be on the ſubject, that ſuch ſcenery can be created in more hoſpitable ſituations.

BOOK

* See Plant. and Orn. Gard. p. 610.

BOOK II.

HAVING dreamed of naked places, and of bare and bald canals, until his tormented mind grew frantic, the Poet wakes, if a mind in a ſtate of phrenzy can be ſaid to wake, exclaiming—

To heav'n devoutly I've addreſſed my prayer
Again the *moſs-grown* terraces to *raiſe*,
And ſpread the labyrinth's perplexing maze,
Replace in even lines the ductile yew,
And *plant* again the *ancient* avenue.

This we paſs, as being intitled only to pity, or ridicule *, and join the Poet in the foreſt;

 where

* The arch draughtſman, whom we have mentioned, has made admirable ſketchings from this raving paſſage; and has hit it off to a hair, both with his pen and his pencil:

Triumphant ——, to give thy name
A paſſport to immortal fame,
What ſhall the grateful world agree on?
Britain in ſtore has peerage, penſion;
France might give "honourable mention,"
Or ſend thy bones to her *Pantheon*.

Let

where a cool breeze and natural ſcenery enable him to proceed with due decorum; until catching, unfortunately, a glimpſe of one of Brown's curſed Scotch fir clumps,—a ſtring which never fails when touched to effect a relapſe—he breaks out again,—

But ah! how different is the formal lump
Which the improver plants, and calls a clump!

Break,

Let *France* be-praiſe her *Sans-culottes*,
For gain let ſtateſmen ſtrain their throats,
Keep coronets for empty noddles—
Such modern gewgaws we deſpiſe,
To *Greece* we turn our claſſic eyes—
Greece, *Greece* preſents the beſt of models!

Are not thy well-earn'd glories vaſter
Than thoſe of *Theſeus*, *Pollux*, *Caſtor*?
Herculean labours yield to thine.
Then, if the world my voice will liſt to,
Each avenue, parterre, and viſto,
Shall ſhew thy honours all divine,

Thy ſtatue of Coloſſal ſize,
In ductile yew, ſhall nobly riſe
(Think not thy modeſty ſhall 'ſcape us):
The *God of Gardens* thou ſhalt ſtand,
To fright improvers from the land,
A huge and terrible *Priapus*.

Break, break, ye nymphs, the fence that guards it round!
With browſing cattle all its forms confound!
As chance or fate will have it, let it grow;—
Here ſpiring high;—there cut, or trampled low.
Line 51 to 56.

Surely, after this flagrant treſpaſs on the rights of long-eſtabliſhed practice; of practice certainly as old as the art of planting; ſome newly diſcovered method of raiſing trees without fences might be reaſonably expected. But vain were our expectations.—It is enough for a Poet to pull down.

Yet notwithſtanding this interdiction againſt fencing plantations, we are told how a place ought to be wooded. Hence, we may fairly infer, the Poet takes it for granted, that *every place* to be improved abounds with natural wood,—like his own! For, ſurely, even a wild poet can never imagine that groups—here "ſpiring high—there cut or trampled low"—are raiſed with the ſame facility in nature, that they are on canvas. Perhaps, it has never ſtruck him, that the wild groups of the foreſt may have taken ſome centuries to mold them to their preſent forms. Even

ſuppoſing that they could be blown up like glaſs bottles, would it be right to introduce them under the windows of a ſplendid room; becauſe they are in character at the door of a foreſt-ſide cottage? This part of the Poem is ſo very abſurd, there is no ſpeaking of it with a grave countenance.

The remarks on planting the heads of mountains are frivolous. For the ſummits of high mountains will not produce wood; but the vallies and furrows of their ſides will, and when filled have a picturable effect. The native pines of Scotland grow chiefly in the vallies of the higher mountains; climbing up their ſides, never to the ſummit, and ſeldom to the tops of the higher ridges; but they convey no idea of "giant limbs" bedizened "with frippery fringe and lace:"—the mere frippery and fringe of a Poet's fancy.

The deſcription of how a Landſcape ought to glitter is brilliant poetry, and a ſplendid picture might be painted from it; but it has little relation to real Landſcape.

Whatever foremoſt glitters to the eye,
Should near the middle of the Landſcape lie;

Such

Such as the ſtagnant pool, or rippling ſtream,
That foams and ſparkles in the ſun's bright beam;
Not to attract th' unſkilful gazer's ſight,
But to concentrate, and diſperſe the light;
To ſhow the clear reflection of the day,
And dart through hanging trees the refluent ray;
Where ſemi-lights with ſemi-ſhadows join,
And quiv'ring play in harmony divine.

Line 59 to 108.

Where is the refluent ray, the ſemi-lights and ſemi-ſhadows, when the ſun does not ſhine? Even when it does ſhine, its effects are tranſient in any given point of view; ariſing from the progreſſive motion (no matter whether real or apparent) of the Fountain of light. Again, the ſame hanging trees which permit the free paſſage of the rays, this year, will, the next or the next, ſhut out the light, altogether: even in the ſame year, the diſfoliation of trees has the power of making or marring ſcenery of this ſort; delightful as it is, *while it laſts*. In compoſing living ſcenery, the artiſt ought to work on a broader baſis, and on more enlarged principles: He has a century to look forward to; and his picture, though ever changing, ſhould continue to pleaſe, throughout that length of time.

The remainder of what the Poet has advanced reſpecting WATERS, turns on the ſame frittering principle; which may be perfectly applicable in a picture; but, in nature and reality, the eye, though it may be pleaſed with a picturable compoſition, in a recluſe or confined ſituation, is prepared for more extenſive gratification in open daylight; eſpecially among the more magnificent ſcenery of Nature. Yet the "ſilly fool" (ſhall we ſay?) keeps prating on;

Oft have I heard the ſilly trav'ller boaſt
The grandeur of Ontario's endleſs coaſt;
Where, far as he could dart his wand'ring eye,
He nought but boundleſs water could deſcry.
With equal reaſon, Keſwick's favour'd pool
Is made the theme of ev'ry wond'ring fool;
Line 128 to 133.

as if the Lakes of Keſwick and Ontario were not, in nature, fit ſubjects of gratification, becauſe neither of them may be capable of affording a piece of faſhionable furniture.

There is ſomething obſcure in the following remarks on FOREGROUNDS.

To ſhow the nice embelliſhments of art,
The foreground ever is the propereſt part;

For

For e'en minute and trifling objects near,
Will grow important, and distinct appear:
No leaf of fern, low weed, or creeping thorn,
But, near the eye, the Landscape may adorn.
Line 176 to 181.

Does the Poet propose to *cultivate* "fern, "low weeds, and creeping thorns" immediately under the windows of a modern-built house? They are bearable in the recluse part of a park, or upon a common; and *common* enough! though, we think, they are not quite so *rich* and *adorning* in nature as in poetry. Any rubbish of that sort, we agree, is, to a painter, better than nothing on a foreground, as being useful in helping him to *mark* and *measure*; but surely some elegant groups of shrubs and flowers would answer his purpose full as well, and would accord much better with the finishings, the furniture, and the dresses of a fashionable room. At a suitable distance, as "on yonder bank," they may be seen, even from a drawing-room, with good effect.

The Poet's hut, or mock cavern! by way of a SEAT; and his trussel BRIDGE (apparently copied from Wheatley) may suit with *his*

place; being in character in ruſtic recluſe ſpots; but become mere bantlings of affectation, when mixed with the ornamented ſcenery, which ought to ſurround the architectural ornaments of a modern-built houſe: juſt as abſurd as it would be in a woman, otherwiſe well-dreſſed, to appear in company with a coarſe hempen apron, a rough woollen cloak, or a pair of wooden ſhoes.

The quarry long neglected, and o'ergrown
With thorns, that hang o'er mould'ring beds of ſtone,

has frequently a good effect, at a diſtance; but can ſeldom---" the place of natural *rocks* " ſupply!" though " cloſing round the " ſolitary ſeat," it may " charm *with* the " ſimple ſcene of calm retreat."

His remarks on RUINS are no way intereſting to the rural artiſt; nor does his coquetiſh principle of ſhowing off SHAM BUILDINGS belong to the rural art. Such buildings are inadmiſſible, and ſuch principles impracticable.

The

The reſt of this Chapter relates to art, merely. It ſings of a Grecian pitcher, and puts us in mind of a well diſpoſed Chriſtian, *lately* converted to Methodiſm, and *juſt* admitted to the myſteries of *grace*.

BOOK III.

THE laſt Book ſpeaks of trees, and their adaption to ſoils and ſituations; ſings loud, yet ſweetly, of the natural advantages of this favored Iſland; and cloſes with a ſketch, ſublimely horrible, of the cauſe, the operation, and the effects of revolutions.

The remarks on foreſt trees, natives of or naturalized to this climate, ſhow the author to be better acquainted with their ſeveral appearances and habitudes than could be reaſonably expected from ſo good a poet. However, the poetry apart, theſe remarks are trite and common-place. We have not detected a new idea among

among them; except one relating to the larch; a tree which we may with ſafety pronounce to be the moſt valuable exotic, of the ligneous tribe, this Iſland has ever imported. Nevertheleſs, the adventurous Poet, in behalf of that *harmony* which the larch may hereafter ſecure to this Iſland, calls down vengeance on its head:

O Harmony, once more from Heav'n deſcend!
Mould the ſtiff lines, and the harſh colours blend;
Baniſh the formal fir's unſocial ſhade,
And crop th' aſpiring larch's ſaucy head:

Line 57 to 60.

the firſt time, perhaps, this peaceful matron has been called upon to cut off heads.

Periſh all poets, let the larix live!

One other remark and we have done, what we conſider to be our duty, to our country, to our cauſe, and to the Poem under review.

Having paſſed through the foreſt, with great preſence of mind, and dealt juſtice round to all its inhabitants, with a nice diſcrimination; excepting the "formal fir" and "aſpiring larch"—unfortunate inmates of the clump!

clump! the Poet deigns to ſpeak of the leſs uſeful but gay exotics;—the ſtill more unfortunate inhabitants of modern ſhrubberies! In looking over theſe, he is unhappily brought within ſight of the houſe; a circumſtance, alas!——But we attempt not to deſcribe what we can place, in reality, before our readers.

The bright acacia, and the vivid plane,
The rich laburnum with its golden chain;
And all the variegated flow'ring race,
That deck the garden, and the ſhrubb'ry grace,
Should near to buildings, or to water grow,
Where bright reflections beam with equal glow,
And blending vivid tints with vivid light,
The whole in brilliant harmony unite;
E'en the bright flow'ret's tints will dim appear,
When limpid waters foam and glitter near,
And o'er their curling cryſtals ſparkling play
The clear reflections of meridian day:
From buildings, too, ſtrong refluent lights are thrown,
When the ſun downward ſhines upon the ſtone;
Or on the windows darts its evening rays,
And makes the glaſs with fire reſponſive blaze.

But better are theſe gaudy ſcenes diſplay'd
From the high terrace or rich baluſtrade;
'Midſt ſculptur'd founts and vaſes that diffuſe,
In ſhapes fantaſtic, their concordant hues;

Than

Than on the ſwelling ſlopes of waving ground,
That now the ſolitary houſe ſurround.

Curſe on the ſhrubbery's inſipid ſcenes!
Of tawdry fringe encircling vapid greens;
Where incongruities ſo well unite
That nothing can by accident be right;
Thickets that neither ſhade nor ſhelter yield;
Yet from the cooling breeze the ſenſes ſhield:
Prim gravel walks, thro' which we winding go,
In endleſs ſerpentines that nothing ſhow:
Till tir'd, I aſk, *Why this eternal round?*
And the pert gard'ner ſays, *'Tis pleaſure-ground.*
This pleaſure-ground! aſtoniſh'd, I exclaim,
To me MOORFIELDS *as well deſerve the name:*
Nay, better; for in buſy ſcenes at leaſt
Some odd varieties the eye may feaſt;
Something more entertaining ſtill be ſeen,
Than red-hot gravel, fring'd with tawdry green.

O waft me hence to ſome neglected vale,
Where ſhelter'd I may court the weſtern gale;
And 'midſt the gloom which native thickets ſhed,
Hide from the noontide beams my aching head.

Line 197 to 238.

A ſore complaint! Oh! for a cold wet towel to wreath his temples!

This

This being the laſt paſſage we mean to condeſcend upon *, and being, in itſelf, the moſt extraordinary paſſage in this extraordinary Poem, it becomes us to treat it with more than ordinary attention.

What was ſaid in the opening of the Second Book, we conſidered as the effects of a troubled dream—a mere paroxiſm of poetic phrenzy: but now!——

Fortunately, however, while Reaſon ſeemed ſtill to hold the reins, it appears to be fully admitted that ornamental ſhrubs may be allowed to make their appearance in the environs of a houſe; and all that remains to be ſettled is, whether they ſhall appear on artificial mounds, raiſed by line and ſquare—plumb-rule and level, or grow out of the natural ſurface of the ground, as we ſee trees and ſhrubs of all ſorts growing in foreſts, parks, and paſture grounds.

The walled garden of our anceſtors was a place within itſelf. Thoſe who went into it might be deemed priſoners, as much as if they

* A very convenient Caledonianiſm, which we wiſh to ſee introduced into the eſtabliſhed language.

they had gone within the walls of a caſtle, through whoſe embraſures they could peep at the ſurrounding country, juſt as they could through the baluſtrade of a terrace; and, it is highly probable the two incloſures had the ſame origin—*ſecurity*.

In thoſe days of caution, females were kept, as birds, in cages, or at leaſt in aviaries, incloſed within walls, if not netted over, on the *Spaniſh* principle *. But times are changed, and manners, too. In theſe more liberal days, the Sex are permitted to ramble at large. No ſooner do they ſet foot without doors, than they are (if not ſo within) at full liberty. Dry, comfortable walks receive them at the door, and convey them, on the varied boſom of the earth, to ſcenes and ſcenery of every deſcription the given country affords; from the moſt poliſhed grounds, to the wildeſt, moſt ſavage ſcenes; if ſuch the neighbourhood poſſeſs; walks adapted to all weathers, and ſuitable to every ſeaſon.

Here,

* We hope and truſt that the Poet does not propoſe the revival of the one, as a prelude to the revival of the other.

Here, open to the milder rays, and ſheltered from the wind; there, ſhaded from more ſultry beams. Here, croſſing the poliſhed lawn; there, winding along the margin of ſome flowery mead (oh charming!), and there tracing (oh delightful!) the ſequeſtered banks of a raging ſtream; perhaps to ſome precipitous fall! What more could even a wild poet wiſh?

Not ſo their grandmothers, good ſouls! They were thankful for a mouthful of air within the walls of a priſon; glad to take their exerciſe and amuſement in dancing up and down ſtone ſteps, or pacing to and fro between ſhorn hedges; and were happy, no doubt, to kiſs their keepers for the enviable enjoyment of gallanting it with men of marble: and who knows but their grand-daughters may enjoy the ſame indulgencies. But a truce: the ſubject is too ridiculous to be ridiculed.

REVIEW

OF THE

ESSAY.

INTRODUCTION.

THERE appears to have been ſome management in the publication of theſe two works. The Eſſayiſt tells us, in his Preface, that *his* was the *firſt written*, though *laſt publiſhed.*

" I cannot, however, reſiſt the ſatisfaction " of mentioning one circumſtance, highly " flattering to me, as it accounts for my not " chuſing to delay this publication. I had " mentioned to Mr. Knight that I had writ- " ten ſome papers on the preſent ſtyle of " improvement, but that I deſpaired of ever " getting them ready for the preſs; though

" I was very anxious that the abſurdities of " that ſtyle ſhould be expoſed. Upon this " he conceived the idea of a poem on the " ſame ſubject; and having all his materials " arranged in his mind, from that activity " and perſeverance which ſo ſtrongly mark " his character, he never delayed or aban- " doned the execution, till the whole was " completed."—*Preface to the* ESSAY, page 4.

The plan of attack ſhould ſeem to have been this: " Our cauſe certainly is not the beſt, and our ſucceſs not to be inſured: yet the prize is great; and, ſhould we attain it, fame is ours: to guide the public mind, and rule the mighty empire of Taſte! everything muſt be attempted. You, my truſty friend, with a well trained ſquadron of flying artillery, ſhall make the attack, and dare everything. Should you ſucceed, I will follow with my regular phalanx, and ſecure to us the victory; if not, I will at leaſt endeavour to cover your retreat. If, in your valorous attack upon the heath, you fail in overturning the hated clumps, and in ſcattering the virgin's water, our ſtand ſhall be at Hounſlow:" and here we find the Eſſayiſt: his friend

friend having ſcampered among the thiſtles, brakes, and furze-buſhes, and having broken the legs or necks of his troopers in the ruts and roughneſſes of the wild heath, is fain to partake of the comforts of a cultivated country: even at Hounſlow. They ought not to have left the parks.

But throwing aſide a figure which ſhould not, perhaps, have been raiſed *, we proceed to inform our readers, in plainer language, that the Eſſayiſt has ſo far contracted the Poet's expanded ideas, as to admit a degree of embelliſhment about a houſe; and to acknowledge that ſome lawn is bearable, gravel walks comfortable, and ornamental plants preferable to henbane and burdocks. In ſhort, that the environs of a ſtately manſion, in a well cultivated ſituation, ought not to be exactly the ſame as thoſe of a cottage on the ſide of a common: a condeſcenſion we did not expect from the patron of the Landſcape.

* Yet, ſeeing the relation between Government and Rural ornament, who could reſiſt it? See the late treaſonable trials.

Still, however, the Eſſayiſt inſiſts, and with redoubled force and energy, that Landſcape painting ought to give laws to Rural embelliſhment; and perſiſts, with greater inveteracy even than the Poet, in the *abuſe* of Mr. Brown; in attacking the character of an artiſt who deſerves highly of his country, and who no longer lives to defend it. A ſufficient apology this, we truſt, for taking up the gauntlet in its defence.

This Eſſay is divided into Parts and Chapters; more attention appearing to have been paid to the ſize of the Chapters (ſingle or double) than to a ſcrupulous ſelection of matter appropriate to each. In other words, the work is ill digeſted; and for reaſons, perhaps, well known to its Author.

PART

PART I. CHAP. I.

THE Firſt Chapter, as it ſpeaks profeſſedly of the relations between Landſcape painting and Rural ornament, is entitled to more than ordinary attention.

Page 2. Enquiring about a STANDARD of "improvement," as the author equivocally names the art of RURAL ORNAMENT, he finds it in "the authorities of thoſe great artiſts "who have moſt diligently ſtudied the "beauties of Nature,"—for the purpoſe, ſhall we add, of ornamenting a few ſquare feet of canvas, in order to produce the greateſt poſſible effects, by a framefull of objects: not to be viewed among a variety of ſurrounding objects in the open air and ſunſhine, but to be hung up, ſingly, in a given light, and viewed from a fixed and given point. What analogy is there between this toy, this pretty thing to pleaſe grown children*, and the

 boundleſs

* The Writer again deprecates, with all humility, the forgiveneſs of ſins, if, in this or any other remark, which

boundleſs diſplay of ornamented Nature, which ought to ſurround a magnificent reſidence; where the eye muſt generally receive, at one glance, a whole hemicircle of objects; objects which muſt bear to be ſeen in lights, as various as thoſe of morning, noon, and eve, under colours varying with the ſeaſons, and changing their very *ſubſtance* with the falling leaf; and with lights and ſhadows varying with the returning year; objects, which muſt pleaſe in every light, at all ſeaſons, and in various points of view?

In page 5, we are aſked, "Who can doubt "whether Shakeſpeare and Fielding had not "infinitely more amuſement from ſociety in "all its various views, than common obſer-"vers?" And we may fairly add—Who can doubt whether Gray or Gilpin had not infinitely more amuſement from natural ſcenery, in

which he may have juſt cauſe to make, he ſhould ſeem to bear hard upon an art which, he has already ſaid, he never contemplates but with a degree of admiration; and from which few men, perhaps, receive greater gratification than himſelf. See the prefatory adverti-ſement.

in all its various views, than common obſervers? From accurate deſcriptions of natural ſcenery, viewed in open day, and amidſt a hemiſphere of light and objects, much uſeful inſtruction may be gathered by the ornamentaliſt. If, inſtead of Shakeſpeare and Fielding, the Eſſayiſt had brought forward Hogarth and Bunbury, he would have acted more ingenuouſly. Painting is allied to Rural ornament, in a ſimilar, though not the ſame, manner as it is to morality. Any moraliſt may profit by the works of the two laſt mentioned maſters; yet who would ſit down ſoberly to write a book, to prove, that no man is fit to fill the moral character, until he has ſtudied the works of Hogarth and Bunbury; or who in his ſenſes would ſet up their works as the STANDARD of MORALITY? But though we allow a ſimilarity between Rural ornament and morality, in their alliance to painting, truth will not ſuffer us to equalize this alliance. In MORAL PAINTING, the adjuncts of light and ſhadow, the harmony of colouring, the progreſs of vegetation, the direction of the illuming rays, and the permanency of the point of view, are not *eſſential* to the

effect of the picture. Thus the more we inveſtigate the ſubject, the leſs affinity we find between RURAL ORNAMENT and LANDSCAPE PAINTING.

In this view of the ſubject, the conduct of the Landſcape painter, and the Layer-out of grounds, cannot be miſunderſtood. The Painter ſhould ſtudy natural ſcenery, to furniſh his mind with images; and the works of maſterly painters, to ſee their effect on canvas: the Rural artiſt, in like manner, ſhould ſtudy natural ſcenery, and for the ſame purpoſe of ſtoring up, in his mind, ſuitable paſſages for imitation; as well as the places which have received the higheſt degrees of embelliſhment, in order to ſee how far they can be introduced, and what are their ſeveral effects, in the immediate environs of a manſion: for "he is a fool who does not profit "by the experience of others*;" and a madman who would look up to CLAUDE in preference to BROWN for *practical* ideas in Rural ornament. In the infancy of painting, the beſt productions then exiſting were, undoubtedly,

* See The Eſſay on the Picturesk, p. 4.

doubtedly, ſtudied with attention, by thoſe who were deſirous of riſing in the art; and, no doubt, with good effect: Claude ſtudied the maſters who had gone before him; improving himſelf by their excellencies; and by marking their defects, became cautious to avoid them.

In this manner ought every man, who wiſhes to excel in the art of Rural embelliſhment, to view the works of Mr. Brown; to profit by his excellencies, and to be able to avoid his defects. Indeed, Brown is the only profeſſional artiſt who can, at preſent, be ſtudied with ſafety. His are the only works of profeſſed artiſts which have yet arrived at ſufficient maturity, to be fit ſubjects of ſtudy *. A Rural artiſt who looks not forward to half a cen-

* Unleſs any of KENT's works remain, unaltered by Brown, or other artiſt. HAGLEY, the LEASOWES, and *part* of ENVILLE, the works of SHENSTONE and LORD LYTTELTON, may now be ſtudied with advantage, for the purpoſes abovementioned. The Writer of this Review went over them, ſome years ago, with that intention; and his remarks on theſe and other places, with various minutes on his own practice, have long been, and ſtill are, *intended* for publication.

a century at leaſt, is unfit for the important truſt of forming ſcenery round a principal reſidence.

Here, another ſchiſm between the two arts takes place. The one is the work of a few days, a few weeks, or a few months; the other riſes, in regular progreſſion, for a century; nor can it, even then, be arreſted and fixed by the painter's rules *,

Hence ariſes a principal difficulty of the Rural art. If the artiſt attempt to give immediate effect, or effect to be preſently acquired, and, for this purpoſe, croud his place with foreſt trees,—in the courſe of fifty years, the whole environs muſt become a wood, and the ſurrounding country be ſhut out. On the contrary, if he look forward for a century, his planting muſt be ſo thin, that for the firſt fifty years, too great nakedneſs muſt prevail. Thus he has a twofold part to perform: to produce immediate effect; and, at the ſame time, to ſecure a ſtill higher degree of ornament, a century hence.

In this view of the art, we ſee the uſe of ſhrubs, broken ground, and kept lawn, to pro-

* See p. 6 of this Review.

produce immediately the beſt effect that a newly made place is capable of receiving; with foreſt trees in ſuch number, and ſo diſpoſed, as to give effect, henceforward, when the ſhrubs and broken ground are overgrown, or wholly removed; and when a cloſely paſtured turf will accord with the foreſt trees; of courſe, when the barrier *may* be removed, and the hoe, the ſithe, and the roller *may* be diſpenſed with.

Page 8. "It may be objected, that there "are many pleaſing circumſtances in na- "ture, which, in painting, would appear flat "and inſipid, as there are others that have a "ſtriking effect in a picture, which yet in "nature (by a common obſerver at leaſt) "would be unnoticed or even diſliked: but "however true this may be in particular in- "ſtances, the great leading principles of the "one art, as general compoſition—grouping "the ſeparate parts—harmony of tints—unity "of character, are equally applicable to the "other."

If, in Rural embelliſhment, as in Landſcape painting, only one point of view were requiſite, there would be *ſome* truth in this aſſertion.

But

But who, having given the ſubject a moment's thought, cannot immediately perceive, that the inſtant the viewer ſteps out of the given point of view—the general compoſition—the grouping—and the unity of character are changed; and that, in moving a few ſteps farther, they vaniſh! And here one cannot refrain from expreſſing a deſire to know from what point the Eſſayiſt conceives his compoſition to be viewed: whether from the *outſide* of the houſe, or the *in?* But this appears to be a ſubject to which he has not yet applied himſelf: the beſt apology that can be made for the inconſiſtencies he has publiſhed. Is it at the porter's lodge the Landſcapiſt ſhall be placed, or at the foot of ſome favourite oak, from whence the houſe and grounds ſhall form one general compoſition, one united group, one European Sharawadgi, one perfect Landſcape? or ſhall it appear from the windows of the breakfaſt-room, the dining-room, or the drawing-room *?

In

* The Marquis D'Ermenonville wrote a book, ſome years ago, to ſhow that every houſe ſhould have a Landſcape made to it, from a drawing previouſly ſketched, at the window of the ſaloon, or from the top of the houſe.

In Page 14, we are told, incidentally, that "in Claude, not only ruins, but temples and "palaces, are often ſo mixed with trees, that "the tops over-hang the baluſtrades, and "the luxuriant branches ſhoot between the "openings of their magnificent columns and "porticos." From this it ſeems that the Eſſayiſt propoſes to view from without, and to throw the houſe into the general compoſition. And who would not wiſh to view a houſe, thus over-grown with trees, rather than go into it, to partake of the damps and unwholeſomeneſs which it muſt neceſſarily contain?

Suppoſing, for a moment, that the Improver ſhould be deſirous of imitating this Imitation, or rather we may venture to ſay, this fancy piece of the painter, how is he to proceed? Either he muſt erect his building under the canopy of the required group, or he muſt raiſe the required group round the building; both of them taſks of ſome difficulty. If, in the latter caſe, which alone comes within the planter's province, he plant trees of ſize round the building to be *picturesked*, it will be ſome years before the luxuriant branches

branches would ſhoot between the openings of the columns and porticos, and twice the age of man, before they over-topped the baluſtrades; and, even then, they might not happen to take the pictureſk outline required. We leave the reader to conceive the weeping of walls, the mouldering of ſtucco, the moulding of furniture, the dampneſs of rooms, and the ſwarms of inſects, with which they would be occupied during this tedious attempt, this abortive endeavour to imitate Landſcape painting.

Shall we here draw the inference, from the foregoing premiſes, that Rural ornament and Landſcape painting have no relation whatever to each other, and that the Rural artiſt cannot, in any inſtance, receive inſtruction from the Landſcape painter?

If, by the ſtrife of elements, and the convulſions of nature, her features, once fair as they are at preſent, had been entirely defaced, ſo that no traces were left, for the ſtudy of the Rural artiſt who wiſhed to revive her loſt beauties; and further, that the paintings of Claude or other great maſter, who had caught ſome of thoſe fair features, had eſcaped this devaſta-

devaſtation,—ſuch imitations would certainly be uſeful to the artiſt: they would be the beſt helps he could procure.

But, even under theſe circumſtances, the ſublime or highly picturesk imagery of painters would be uſeleſs to the Rural artiſt. We have ſeen that even their ſofter ſcenes cannot be ſucceſsfully copied; and we ſhall, in the courſe of this Review, detect the abſurdity of ſuppoſing their more ſublime ſcenery capable of imitation.

In the Chapter under review, this enterpriſing Aſſailant endeavours to overturn, by ſtratagem, the hated Empire of Mr. Brown, and, with it, its "powerful ſupporters;"—at whoſe head is placed Mr. WALPOLE *: a tower of ſtrength, which he thinks right to attack †, before he enter his covert way; whoſe

* Mr. WALPOLE (now EARL OF ORFORD) in his "Anecdotes of Painting in England," gives a "hiſ-"tory of modern taſte in gardening;" which was inſerted, by his permiſſion, in the Treatiſe on PLANTING and ORNAMENTAL GARDENING.

† For---"he who is warmly engaged in a cauſe, and "has to fight againſt ſtrongly rooted opinions, upheld by "pow-

whoſe windings are too long and intricate to be here traced. Suffice it, therefore, to ſay, that, in order to ſhow ſome relation between Landſcape painting and Rural ornament, he ſuppoſes a diſciple of Mr. Walpole, and, of courſe, an admirer of the works of Mr. Brown, to be employed in the *improvement* of a picture of Claude, on what the Eſſayiſt inſidiouſly holds out as the principles of modern gardening; and having, as the reader can readily conceive, been made to ſpoil the picture, the artful relation is thus cloſed: "There is not a perſon in the ſmalleſt degree "converſant with painting, who would not, at "the ſame time, be ſhocked and diverted at "the black ſpots and the white ſpots,—the "naked water,—the naked buildings,—the "ſcattered unconnected groupes of trees, and "all the groſs and glaring violations of every "principle of the art; and yet this, without "any exaggeration, is the method in which "many

"powerful ſupporters, muſt, if he hopes to vanquiſh "them, take every fair advantage of his opponents, and "not ſeem too timid and fearful of giving offence where "he means none." This we wiſh *our* readers to bear in mind.

" many ſcenes, worthy of Claude's pencil, " have been improved. Is it then poſſible to " imagine that the beauties of imitation ſhould " be ſo diſtinct from thoſe of reality, nay, ſo " completely at variance, that what diſgraces " and makes a picture ridiculous, ſhould " become ornamental when applied to na- " ture?"—Page 16.

This *point* is ſo artfully worked up, its materials ſo complicated, and its compoſition ſo *intricate*, as to produce, on the firſt glance, a ſlight degree of *irritation*; but, on a nearer and more ſteady view, it proves a mere point of wax, which readily yields to the breath of inveſtigation.

In the *firſt* place, why is Mr. Walpole implicated in this maſter-piece of management? Does Mr. Walpole recommend the *faults* of Mr. Brown? or is he accountable for the miſconceptions of Mr. Brown's followers? On what account is he to be ſacrificed to the ambitious views of this adventurous chieftain? Why, on the true Robeſpierrean principle; becauſe he ſtands in the way: a tower of ſtrength, which neither the flying artillery of

the Poet, nor the regular approaches of the Eſſayiſt, can ever ſhake.

Secondly, Are "black ſpots and white "ſpots—naked water and naked buildings"—the only characteriſtics of the preſent ſtyle of Rural ornament? There is no place where Mr. Brown has ſcattered his clumps with greater profuſion than at FISHERWICK, the Seat of the Marquis of Donegal, near Litchfield; but does Mr. B.'s *creation* at Fiſherwick exhibit nothing but clumps of Scotch firs, and naked dabs of water? This place is noticed the rather, as *the whole is his own:* not only the environs but the houſe is his: the whole, it may be ſaid, *raiſed out of nothing.* The ſite, a flat barren heath, terminated by a tame ſwell or hillock, near the foot of which the houſe is placed, facing the heath: yet ſuch has proved the ſkill and powers of Mr. Brown, that ten years ago, the houſe emboſomed and backed by the wooded grounds, as ſeen from the approach, had features which would intereſt the eye of a Claude. The houſe, ſo far from being naked, was, even then, too nearly connected with the riſing groves; which,

if

if not timely checked, muſt render part of the houſe uninhabitable; and the water, at leaſt one water, ſo far from being naked, was in danger of being ſhaded too much, with the wood of its overloaded margins. The clumps are ſcattered over the heath, with the intent of covering its nakedneſs; and thus to do away the "bare and bald," ſo offenſive to Mr. Brown's eye, and ſo diſguſtful to the *feelings* of *Cambrian* youths.

Thirdly, in regard to Mr. B.'s followers; are their faults to be laid at his door? Nay, is the whole art to be cried down becauſe it has its inferior artiſts? Can the eye, even of Enthuſiaſm, ſee perfection in every painting? If any inferior artiſts, unacquainted with the works of Mr. Brown, and the principles of his art, have committed the crimes, which the Eſſayiſt has brought againſt the profeſſion, they deſerve all the execrations he is capable of loading them with. But, in our wide range over the face of this country, we have met with nothing, in places fit to fill the eye of Claude, to warrant the broad aſſertion.

That there naturally would be, in the outſet of the art, much miſconception of its principles, may be readily conceived; and that many errors have been committed, by *inferior artiſts*, and of courſe on a *ſmall ſcale*, may be ſeen in different parts of the Iſland. In every art, there are, and will be, inferior artiſts. How often do we hear of houſes being altered, or perhaps pulled down to the ground, through the miſconceptions and errors of inferior architects? and how often are perſons obliged to ſit repeatedly for their portraits before they can get a likeneſs, through the miſconceptions and errors of portrait painters? And juſt as well might the Eſſayiſt have employed an inferior artiſt in Landſcape painting, to have ſpoilt, on miſconceived principles of that art, the picture of Claude, as ſomebody did that of Sir Joſhua Reynolds.

"The account in Peregrine Pickle, of the "gentleman who had improved Vandyke's "portraits of his anceſtors, uſed to ſtrike me "as rather *outré*; but I met with a ſimilar "inſtance ſome years ago, that makes it ap-

"pear

"pear much leſs ſo. I was looking at a col-
"lection of pictures with Gainſborough;
"among the reſt the houſekeeper ſhewed us
"a portrait of her maſter, which ſhe ſaid
"was by Sir Joſhua Reynolds: we both
"ſtared; for not only the touch and the co-
"louring, but the whole ſtyle of the drapery,
"and the general effect, had no reſemblance
"to his manner. Upon examining the
"houſekeeper more particularly, we diſcover-
"ed that her maſter had had every thing but
"the face—not re-touched from the colours
"having faded—but totally changed, and
"newly compoſed, as well as painted, by
"another, and, I need not add, an inferior
"hand."—Note, page 10.

CHAP. II.

THE Second Chapter of this Eſſay relates to the diſtinguiſhing characters of the PICTURESK.

"Two of the moſt fruitful ſources of hu-
"man pleaſure," we are told in page 17,

" are firſt, that great and univerſal ſource of " pleaſure VARIETY, whoſe power is inde- " pendent of beauty, but without which even " beauty itſelf ſoon ceaſes to pleaſe; the " other, INTRICACY; a quality which, though " diſtinct from variety, is ſo connected and " blended with it, that the one can hardly " exiſt without the other." And again— " Upon the whole, it appears to me, that as " intricacy in the diſpoſition and variety in " the forms, the *tints*, and the lights and " ſhadows of objects, are the great charac- " teriſtics of pictureſk ſcenery; ſo MONOTONY " and BALDNESS are the great defects of im- " proved places."—Page 17 and 18.

Here the Eſſayiſt ſpeaks out; a matter of ſome ſurprize. The former part of the poſition is accurately and well drawn. Intricacy and variety are eſſential to Landſcape painting: the canvas is limited, the frame can only contain ſo much; and without variety of forms and intricacy of diſpoſition, nicely guided by that pardonable fraud of the painter, which, by diſcloſing partially, leaves the mind to conceive hidden beauties in addition to thoſe which

which are ſeen, a *picture* is deficient. It may be meritorious, in the art of deception, to *pretend* that there is much *behind*; and ſafe too, for no one can go there to detect the fraud! In *Landſcape painting*, monotony and baldneſs are indeed defects.

But in real ſcenery, deception and trick can *ſeldom* be exerciſed, without diſgrace to the artiſt; and ought never to be attempted, without extraordinary occaſion. To hide *deformities* belongs to the planter's art; and if one part of a building, for inſtance, be deformed, and another beautiful, there can be no harm in hiding the deformed part. But it is ſeldom worth his while to hide a part of a beautiful whole, under the idea of giving it *falſe conſequence*;—of making the viewer believe it to be larger than it really is. For, beſide the aukward circumſtance of being found out, there is, in practice, a difficulty in doing this, which an unpractiſed Connoiſſeur cannot be ſuppoſed to be aware of. The veil, in this caſe, is of living trees, and it is the nature of ſuch trees to receive, annually, an increaſe of ſize; and of trees which diſfoliate in autumn, to alter their very

nature, as a veil or ſkreen. Hence, ſuppoſing that, on the principle of intricacy, or on the friſky principle of the Poet *, or on the coquetiſh principle of the Eſſayiſt †, the *garter* were "with giddy care and wanton "wiles" to be cunningly diſcloſed, in ſummer; God knows what might or might not be ſeen, during the gambol tide of Chriſtmas; and, very poſſibly, the conſequent increaſe of ſize, in the courſe of the enſuing ſummer, might be ſufficient to hide ſtocking and all.

Here again we ſee the two arts dividing: the one aims at producing an ingenious deception, the other at giving an open diſplay of facts.

To exemplify the principle of intricacy, the Eſſayiſt dips into an intricate hollow lane; becauſe "all painters, who have imitated "the more confined ſcenes of nature, have "been fond of *making ſtudies* from old ne-"glected bye roads and hollow ways;"— in which he remains, with delight, to the end of the Chapter: expatiating with the ſame

* See Landſcape, p. 37. † See Eſſay, p. 86.

ſame ſort of enthuſiaſm and intricacy of argument, which a floriſt would uſe in deſcribing the variety and intricacy of a carnation,—a bird-fancier the variety and intricacy of the notes of the nightingale,—or a methodiſt preacher in turning an intricate text of Scripture to a purpoſe for which it was never intended. By exceſs of poring over the ſame object, the mind grows ſickly and fanciful; trifles become important: "a large ſtone "and a tuſſock" ſwell into a huge rock riſing out of a roughet; "a cluſter of low thorns" into an extent of coppice; a hollow way becomes a dell, and a cart rut a dingle. Perhaps ſome "pert gardener," whom our Eſſayiſt might meet in the lane which he mentions as being under the hands of the tonſor, might have the audacity to pretend he was right in what he was doing; and, in conſequence, this trifling Chapter was written to ſhow that the ſhaver was wrong. If he was really repairing and beautifying the banks of a road which did not mix intimately with other dreſſed grounds, he was a blockhead; the traveller ſhould have told him ſo, and have gone on: and the circumſtance might,

pertinently

pertinently enough, have been mentioned in his Eſſay: but inſtead of aſſigning it a whole ſheet of paper, a ſingle page was more than ſufficient *. Indeed the Author himſelf ſeems conſcious of this, by the manner in which he cloſes this learned diſſertation.

"I am afraid many of my readers will think "that I have been a long while getting "through theſe lanes; but in them, and in old "neglected quarries, and chalk and gravel "pits, a great deal of what conſtitutes and "what deſtroys pictureſk beauty is ſtrongly "exemplified within a ſmall compaſs, and in "ſpots eaſily reſorted to; the cauſes too are "as clearly marked, and may be as ſucceſs-"fully ſtudied, as where the higher ſtiles of it "(often mixed with the ſublime) are diſplay-"ed among foreſts, rocks, and mountains."

What

* Surely the Eſſayiſt cannot be ſeriouſly apprehenſive that all the intricate hollow ways in the Iſland are about to be dreſſed! When improvement has done all that its moſt ſanguine admirers could wiſh it to do, there is little hope of even the *monotony* of hollow ways being effectually done away. There will be enow left for young painters to make ſtudies in, and for Connoiſſeurs to trifle in.

What relation has this to the art of embelliſhing the environs of a houſe? The Eſſayiſt, we truſt, does not mean to hold out hollow roads and neglected quarries as fit ſubjects of imitation, under the windows of an elegant room! To the *ſtudent* in Landſcape painting, ſuch hints may have their uſe; and it is impoſſible, here, to refrain from remarking the impropriety of attempting to give, at once, *general* rules to two arts which have ſo very little connection, as thoſe of Landſcape painting and Rural embelliſhment. As well might he attempt to lay down one common guide to moral painting, and practical morality. By wavering between the two profeſſions he has, thus far, rendered his Eſſay, ingenious and elaborate as it is, of little uſe to either.

CHAP. III.

HAVING explained the *principles* of the pictureſk, the Eſſayiſt proceeds, in his next Chap-

Chapter, to its *definition*; a new, if not an intricate way of proceeding.

In defining the pictureſk, or—as he has thought fit to term it—PICTURESKNESS,—Mr. GILPIN is found to ſtand in the way: Mr. Gilpin, from whoſe works he has evidently taken many of his beſt ideas; or—rather ſhall it be put,—many of his ideas are ſuch as ſpontaneouſly ſhoot from Mr. Gilpin's admirable writings.

This accurate obſerver of natural ſcenery, after having marked with nice diſcrimination, its effects in every ſtyle of combination; and after the experience of a length of years ſpent in the ſtudy of pictureſk effect; determines it to be an attribute or quality applicable to either of the well known characters of objects—the ſublime and beautiful; and, with this maſs of information before him, ſits down to write an Eſſay on PICTURESK BEAUTY.

But the Eſſayiſt, whoſe ſtudies, by the way, would ſeem to have been chiefly confined to libraries and picture galleries, for excepting his adventures in the hollow way, we have not yet come at any thing which proves him to be

be acquainted with natural ſcenery, has thought fit to conſider pictureſkneſs as a diſtinguiſhing character of Landſcape, independent of, and ſeparable from, beauty and ſublimity: a characteriſtic, indeed, which he confines not to objects of ſight, but extends to thoſe of the other ſenſes; and he can hear pictureſkneſs in muſic, as clearly and diſtinctly as he can ſee it in painting.

This ſection of the Eſſay would have been paſſed over, as belonging ſolely to the province of the painter, had not the ſubject of improvement been implicated in it; as will preſently appear. But having beſtowed ſome time and exertion in the comprehenſion of pictureſkneſs, a *word* for which the admirers of the polite arts are infinitely obliged to the Eſſayiſt, it may not be impertinent to remark, here, that it is the word, and not the idea, the Eſſayiſt is combating. Can any one, who has turned his mind to the ſubject, be ignorant, that there are ſcenes which are neither ſtrictly ſublime, nor ſtrictly beautiful? and whether ſuch a quality or character of ſcenery be called pictureſk beauty, pictureſk effect, the pictureſk, or pictureſkneſs, is of little

little ſignification: nor is it material whether it be deemed a character, or the quality of a character, the effect itſelf is the ſame; ſo that the arts themſelves are not likely to gain any ſubſtantial benefit by this diſcovery: though it will certainly add to the *learning* of the Connoiſſeur *.

But paſſing from words to things, we repoſe for a moment on a ſmooth level bank, which

* The Eſſayiſt evidently miſconceives, or deſignedly miſrepreſents Mr. Gilpin's excellent remarks on this head. It is not the diſtinguiſhing character of the picturesk that is left "in doubt and obſcurity, and a "ſort of anathema denounced againſt any one who "ſhould try to clear it up" (Eſſay, Note p. 43): but the reaſon why the picturesk is more ſuitable to artificial repreſentation than the beautiful. His words are theſe: "Having thus from a variety of examples endeavoured "to ſhew that ROUGHNESS, either *real* or *apparent*, "forms an eſſential difference between the beautiful "and the picturesk, it may be expected that we ſhould "point out the *reaſon* of this difference. It is obvious "enough why the painter prefers rough objects to "ſmooth; but it is not ſo obvious *why* the quality of "roughneſs ſhould make an eſſential difference between "objects of *beauty*, and objects *ſuited* to *artificial re-* "*preſentation*" (Gilpin's Eſſay, page 26). The honour of diſcovering, and explaining, the *idea* of picturesqueneſs is Mr. Gilpin's, that of coining the *word* is his diſciple's.

which the Eſſayiſt declares, though ſomewhat indirectly, to be beautiful. (P. 43.) "Accord-
"ing to Mr. Burke, one of the moſt eſſential
"qualities of beauty is ſmoothneſs; now as
"the perfection of ſmoothneſs is abſolute
"equality and uniformity of ſurface, where-
"ever that prevails there can be but little
"variety or intricacy; as for inſtance, in
"ſmooth level banks on a ſmall, or in naked
"downs on a large, ſcale." This we readily grant; and put down ſmooth level banks and naked downs, as poſitively beautiful. "An-
"other eſſential quality of beauty," he continues, "is gradual variation, that is (to make
"uſe of Mr. Burke's expreſſion) where
"the lines do not vary in a ſudden and bro-
"ken manner, and where there is no ſudden
"protuberance. It requires but little reflec-
"tion to perceive, that the excluſion of all but
"flowing lines cannot promote variety; and
"that ſudden protuberances, and lines that
"croſs each other in a ſudden and broken
"manner, are among the moſt fruitful cauſes
"of intricacy." Alſo granted. "I am there-
"fore perſuaded, that the two *oppoſite* qua-
"lities of roughneſs and of ſudden variation,
"joined

" joined to that of irregularity, are the moſt " efficient cauſes of the pictureſk *."

In farther illuſtration of the diſtinguiſhing characters of the beautiful and pictureſk, the Eſſayiſt inſtances—" a temple or palace of " Grecian architecture," which, " in its per- " fect intire ſtate, and its ſurface and colour " ſmooth and even, either in painting or " reality, is beautiful; in ruin it is pic- " tureſk;"—and the change from the one to the other is happily traced—ſhowing us the growth and vegetation (for ſuch ſhould ſeem to be the production) of pictureſkneſs.

" Obſerve the proceſs by which time (the " great author of ſuch changes) converts a " beau-

* This is ſtill only *roughneſs of ſurface* and *ruggedneſs of delineation* or outline; which is preciſely Mr. Gilpin's idea. Theſe are his words: " I uſe the general " term roughneſs, but, properly ſpeaking, *roughneſs* re- " lates only to the ſurfaces of bodies; when we ſpeak " of their delineations, we uſe the word *ruggedneſs*. " Both ideas, however, equally enter into the *pictureſk*, " and both are obſervable in the ſmaller, as well as in " the larger parts of nature; in the outline and bark " of a tree, as in the rude ſummit and craggy ſides of a " mountain." (Gilpin's Eſſay, p. 6.)

"beautiful object into a pictureſk one. Firſt, "by means of weather ſtains, partial in-"cruſtations, moſſes, &c. it at the ſame time "takes off from the uniformity of its ſurface "and of its colour; that is, gives it a de-"gree of roughneſs and *variety of tint* *. "Next, the various accidents of weather "looſen the ſtones themſelves"—an alarm-ing circumſtance, this, to the inhabitants!—"they tumble in irregular maſſes"—and the houſe of courſe rendered altogether uninha-bitable—even ſuppoſing the inhabitants eſ-caped with their lives during this proceſs of pictureſkneſs.—"Upon what was perhaps "ſmooth turf or pavement, or nicely trimmed "walks or ſhrubberies"—formed, who knows, for ſmooth-faced women, with nicely trimmed gowns and petticoats—"now mixed and "overgrown with wild plants and creepers, "that crawl over and ſhoot among the fallen "ruins. Sedums, wall-flowers,——" P. 46.

Thus we are convinced, if we needed far-ther conviction, that no human being can live comfortably in a pictureſked building.

* Here ſpoken of as pictureſk.

Let not this be deemed wanton or unwarrantable criticiſm: an aſſailant who ſpares no one, deſerves not himſelf to be ſpared: in a Note to the paſſage here quoted, he ſteps out of his way to attack Mr. Gilpin, and to fight him with his own weapons, wreſted unfairly out of his hands, and for no other purpoſe than to draw a concluſion palpably falſe, by way of giving colour to his favourite deluſion, that the ſtudy of pictures is eſſential to the Rural artiſt. Mr. Gilpin has ſaid, that "a piece of Palladian architecture may be "elegant in the laſt degree; the proportion "of its parts, the propriety of its ornaments, "the ſymmetry of the whole, may be highly "pleaſing; but if we introduce it in a pic-"ture (ſingly or prominently is undoubtedly "here meant) it immediately *becomes* a for-"mal object, and ceaſes to pleaſe:" can any thing be more juſt? Yet the Eſſayiſt in effect exclaims, Muſt we then give up Claude as a Landſcape painter? Have not we already ſeen that he can *pictureſk* beautiful buildings with trees winding among the columns, and overtopping the baluſtrades? And it may here be aſked, Have we not already ſhown that a

houſe,

houſe, thus *picturesked*, is equally uninhabitable with the ruin above deſcribed? Nevertheleſs, he cloſes his ingenious Note with this inferential remark.

"The ſkill with which that formality has "been avoided by the great painters without "deſtroying the ſmoothneſs and ſymmetry, is "perhaps, *one of the ſtrongeſt* arguments for "ſtudying their works, for the purpoſe of im-"provement."—Note, p. 48.

How could this Eſſayiſt with all his acuteneſs of diſcernment, miſs ſeeing ſo evident a truth (as that a houſe overgrown with trees is unfit for a habitation): or, having ſeen it, could thus lay himſelf open to its advocates, and of courſe his own opponents?

We muſt not, we cannot, here forego the conqueror's right, on having thus taken *one of his ſtrongeſt batteries*, to turn againſt himſelf the artillery which he had levelled at Mr. Gilpin. "It is a pity that talents like his, to which "we owe ſo many juſt and curious remarks, "ſhould ever have been employed in try-"ing to reconcile what, in ſpite of ingenuity, "muſt appear a contradiction." How cloſely it applies!

The reſt of this long Chapter is taken up in adjuſting nice points with Mr. Gilpin, reſpecting the boundary between beauty and pictureſkneſs: indeed ſo imaginary are thoſe boundaries, and ſo mixed and entangled are thoſe qualities, that no two men, probably, will ever agree about them. As well might he drag his opponent to the mouth of the Thames, to argue about the preciſe point where the ſalt-water begins, and the freſh water ends.

Having left the ſubject of ARCHITECTURE unſettled *, the Eſſayiſt paſſes on to that of WATERS—and has the temerity to attack Mr. Gilpin upon his own element, the lake.

Mr.

* Excepting ſo far, as "that a building with ſcaffolding has often a more pictureſk appearance, than "the building itſelf, when the ſcaffolding is taken "away" (Page 53.); that is, taking away the ſcaffolding renders the building ſo beautiful, that it is unfit to be ſeen; at leaſt *in a picture*; in like manner as clearing away the roughneſs and rubbiſh around it, places its environs in the ſame unſeemly predicament. On the contrary, leave the ſcaffolding ſtanding—and the ſpare ſtones, ſpars, and rubbiſh, of the builders, ſcattered round it, and you will—*pleaſe the painter!*

Mr. G. conſiders the lake, in a ſtate of repoſe—" pure, limpid, ſmooth as the poliſhed mirror"--as pictureſk. The Eſſayiſt diſſents; for in that ſtate it is *ſmooth*, and therefore *muſt* be *beautiful*: nay, he contends, it is not only beautiful in itſelf, but has the magic power of rendering every thing around it beautiful; though in nature and reality " the moſt wild and pictureſk, I might almoſt " ſay the moſt ſavage."

Is this altogether fancy, or does the calmneſs of the lake tend to harmonize and ſooth the *mind*; and may not much depend on the ſtate of the mind at the time of viewing ſcenery of every kind? Any one who has had repeated occaſion to view, with critical regard, the ſame ſcene, under the ſelf-ſame circumſtances, in order to aſſiſt it in producing, from a given point of view, the greateſt degree of picturable effect, muſt have experienced emotions extremely various, if not, in ſome ſlight degree at leaſt, contradictory; and which probably aroſe from the different tone of nerve under which he happened to be influenced at the times of viewing. But this by the way.

Leaving the diſtinguiſhing characteriſtic of a ſtill lake (with reſpect to whether it ſhall be *named* beauty or pictureſkneſs, a matter of no importance to the admirers of real Landſcape) as a nice point to be ſettled by Connoiſſeurs in Landſcape painting, we paſs on to TREES;—among which, however, the Eſſayiſt meeting with no oppoſition of ſentiment, we find nothing worthy of remark.

On ANIMALS (Quadrupeds) as picturable objects, we have a broken and pictureſk maſs, intricate as that on buildings. Reſpecting the *aſs*, the preceptor and the ſcholar (for in ſuch relation we muſt conſider Mr. Gilpin and our Eſſayiſt) have but one mind: the aſs is decidedly pictureſk, and not beautiful. The *horſe*, however, has a more doubtful character: indeed, he appears to be of the common of two. Mr. Gilpin has declared, in his Eſſay on Pictureſk Beauty, that the Arabian, "in all his pampered beauty," is not pictureſk. "We admire, he ſays, the "horſe as a *real object*; the elegance of his "form; the ſtatelineſs of his tread; the ſpirit "of all his motions; and the gloſſineſs of his "coat. We admire him alſo in *repreſentation*.

"But,

"But, as an object of pictureſk beauty, we "admire more the worn-out cart-horſe, the "cow, the goat, or the aſs; whoſe harder lines "and rougher coats exhibit more the graces of "the pencil." (P. 14.) This, however, deranges in ſome degree, the *preſent* ſyſtem of the Eſſayiſt; who, having perceived the ridicule which has been thrown at his friend's and his own *original* plan of driving away every thing bearing the ſemblance of beauty from the environs of a habitation, finds it expedient to attack Mr. G. with all his might; and it was on this occaſion, principally, he erected that heavy metalled battery which has been turned againſt himſelf.

The Eſſayiſt, to extricate himſelf from this dilemma, has recourſe to *his element*, the picture gallery; where he finds that Rubens, Vandyke, and Wouvermans have "painted "beautiful horſes *;" but "when they added,

* Seldom in *Landſcape*, we believe: when they paitned beautiful horſes, the horſes themſelves made the picture; or formed its principal feature; and it was probably done to *preſerve likeneſſes*; not to exhibit *the graces of the pencil*.

" as they often did, a greater ſhare of pic-
" tureſkneſs to theſe beautiful animals, it was
" not by degrading them to cart-horſes and
" beaſts of burden; it was by means of ſuch
" ſudden and ſpirited actions, with ſuch a cor-
" reſpondent and ſtrongly marked exertion of
" muſcles, ſuch wild diſorder in the mane, as
" might heighten the freedom and animation
" of their character, without injuring the ele-
" gance or grandeur of their form." (Note, p. 61.) Thus it appears ſufficiently plain, that a horſe, in ſtill life, is only beautiful; but ſo ſoon as he pricks his ears and cocks his tail, he is heightened into the pictureſk, and becomes admiſſible in a picture, or in the grounds before an inhabited houſe *.

Theſe, however, are after-thoughts, thrown out in the Notes, after it had been found expedient to admit decent objects about a houſe: the text, written diſpaſſionately, and under circumſtances leſs perplexed and embarraſſing, ſtands thus: " If we next
" take a view of thoſe animals that are called
" pic-

* A good hint, this, to the groom, to *picture/k* him well, before he be turned out.

" picturesk, the same qualities will be
" found to prevail. The ass is eminently so,
" much more than the horse; and among
" horses it is the wild forester with his
" rough coat, his mane and tail ragged and
" uneven, or the worn-out cart-horse with
" his staring bones. The sleek pampered
" steed with his high-arched crest and flow-
" ing mane is frequently represented in paint-
" ing, but his prevailing character, either
" there or in reality, is that of beauty."

Page 58.

After all, it is not finally decided, whether honest Dapple, or any other beautiful tame horse, may or may not be permitted to graze within sight of our windows.

We dwell the more on this particular, as it applies closely to the general subject under discussion; and we wish to bring it fully before the judgment of our readers. A well polished ground is an Arabian in high condition; the raggedness, roughness, and neglect, which constitute the character of picturesk-ness, are accurately descriptive of the " rough, " ragged, worn-out cart-horse, with his " staring bones." Can the imagination conceive a more happy illustration of the

the ſubject? The ſwelling ſurface of the poliſhed lawn admirably correſponds with the ſwelling muſcles of "the ſleek pam-"pered ſteed," in whoſe "high-arched creſt "and flowing mane" we ſee the graceful lines of the modern ground, accompanied by flowing treſſes of pendant ſhrubs; perhaps the elegant birch, ſenſible to the ſofteſt breeze; or the richer laburnum, waving its golden locks.

We wiſh to have this point ſettled the rather, becauſe, if the ſithe and roller are to be ſunk, the bruſh and curry-comb ought to be buried; and if ſhaggy roughneſs, broken lines, and ſtaring protuberances, are to be preferred, the ſtraw-yard, in like manner, ſhould be preferred to the ſtable, and ſtraw take place of hay and corn, as the food of horſes. Should John remonſtrate—"Sir, "under this treatment, Crop will not be able "to carry you up to the hounds, nor poor "old Punch to carry your honour round the "ride; and lord, Sir, how Snip and Squirrel "will look in harneſs! they can never be fit "to go a journey, nor even to take my Lady "to church." No matter, all the pleaſures, comforts, and conveniencies of life muſt now

give

give place to pictureſkneſs,—or pictureſkneſs give place to them.

Among *dogs*, the Eſſayiſt obſerves, "the "Pomeranian and rough water-dog are more "pictureſk than the ſmooth ſpaniel" (ſhould not this have been pointer? our true-bred Engliſh ſpaniels, whether for woods or water, are ſhaggy) "or greyhound; the "ſhaggy *goat* than *the ſheep*, and *theſe* laſt "*are* more ſo when their fleeces are rough "and hang down looſely, than when they are "juſt ſhorn." (Page 60.) Here again the Eſſayiſt betrays his want of obſervation on the natural objects of this country. Engliſh ſheep, in general, are infinitely more beautiful (if rotundity and ſmoothneſs of ſurface are deemed characteriſtic of beauty) before, than juſt after, they are ſhorn. Diveſted of the fleece, the high riſing of the chine, and the aukward angle it forms with the neck, the protuberances formed by the hips and rump, and the deep hollows on the ſides (of ordinary ſheep), entitle them to any epithet but beautiful; until the hollows, the angles, and the "ſtaring bones," being filled up or rounded,

rounded, by the growth of the fleece, they reſume their beauty. He does not, on the whole, however, decide, whether ſheep are to be ranked among beautiful or among picturesk animals; nor whether they ought to be ſuffered within the view of a gentleman's habitation.

Of *deer* he ſpeaks with more preciſion.—"Their wild appearance, their lively actions, "their ſudden bounds, the intricacy of their "branching horns, are circumſtances highly "pictureſk," but adds, "their effect in "groups is apt to be meagre and ſpotty*." (Page 63.) Who ever ſaw a head of deer, arranged in ſuch cloſe and regular order, as to give the idea of a ſpot, or a clump of meagre Scotch firs? There are always ſtragglers ſufficient to prevent any ſuch idea from being raiſed, except in the mind of a Connoiſſeur; and it is highly probable, that the Eſſayiſt caught his on canvas (where ſuch arrangement had been made through the

* *Spotty, dotty, liney, edgey,* &c. &c. &c. the learned *ſlang* of Connoiſſeurs; and equal to anything of the ſort, which we recollect to have heard of as coming from the *Brown Bear*.

the ignorance of the painter), rather than in real park-ſcenery. As well might a few newly ſhorn ſheep, ſcattered over a park, be deemed meagre and dotty, and produce in the ſickly mind of a Connoiſſeur, the unbearable effect of ſingle trees, dotted about in a ſimilar manner. But leaving theſe trifles to the fancier in pictures, we paſs on to the more important concerns of the bird-fancier.

Mr. Gilpin thinks the effect of the plumage of birds, without exception, is pictureſk: indeed, conſidering the variety and intricacy of colouring, who can think otherwiſe? The Eſſayiſt, however, ſets aſide colour, and makes outline or ſurface the teſt of his taſte*; and in his grammar, moſt birds are epicene.

* And this, too, after the ſatisfactory manner in which Mr. G. has ſettled this point. "The ſmoothneſs "of the ſurface is only the ground of the colours. In "itſelf, we admire it no more than we do the ſmooth-"neſs of the canvas, which receives the colours of the "picture."—Eſſay on Pict. Beauty, p. 23. But it was, perhaps, thought politic to make ſome trifling deviation, in order to give an air of originality to the Author's ideas; and to enable him the better to claim, as his own, the eſtabliſhed ſyſtem he had chiefly adopted. In the pro-

epicene. In ſtill life, they are beautiful; but rouſed, by anger or love, they become pictureſk. Thus "the game cock, when he "attacks his rival, raiſes the feathers of his "neck, the purple pheaſant his creſt, and "the peacock, when he feels the return of "ſpring, ſhews his paſſion in the ſame man-"ner." Hence a peacock in pride, as the heralds term it, muſt not, on this principle, be deemed beautiful: nor, on the ſame principle, are roughs and rees, or copple-crowned cocks and hens, admiſſible to this diſtinction. His words are theſe: "Many birds have re-"ceived from nature the ſame pictureſk "appearance as in others happens only acci-"dentally: ſuch are the birds whoſe heads "and necks are adorned with ruffs, with "creſts, and with tufts of plumes, not lying "ſmoothly over each other as thoſe of the "back, but looſely and irregularly diſpoſed.

"Theſe

proſecution of the Eſſay, he appears to have forgot that he had fathered this falſe principle; for, in ſpeaking of grounds, he mentions "varied tints of ſoil" as belonging to "Pictureſkneſs." (See p. 166. alſo this Review, p. 65.)—Indeed, he repeatedly ſpeaks of *weather ſtains*, as a high mark of pictureſkneſs.

"These are, perhaps, the most striking and "attractive of all birds (and it is the same "in all other objects), as having that de-"gree of roughness and irregularity which "gives a spirit to smoothness and sym-"metry; and as these last qualities prevail, "the result of the whole is justly called "beautiful." (Page 64.) Is not this the very *talk* of a pigeon fancier?

Not tired, however, with what he has said in the text, he renews his triflings in a most unsufferably long note; holding Mr. G. all the while fast by the button, bringing up the old story of the Grecian building and the horse; making no other apology for thus obliging him to hear his own taste arraigned and to see his opinions buffeted, than that it is necessary to establish his own air-founded system. "I have pressed strongly on these "points of difference between Mr. Gilpin "and me, because I think it very essential to "the chief object I have had in view, that of "recommending the study of pictures, and "of the principles of painting, as the best "guide to that of nature, and to the improve-"ment of real landscape."—Note, page 67.

The

The remaining ſubjects of this Chapter are, the HUMAN SPECIES, ANGELS, and PAINTERS,—who ſtand ſuperior beings in this climax.

There is little ſaid, and leſs noticeable, reſpecting the two firſt; "beggars, gypſies, "and all ſuch rough tattered figures," are pictureſk; angels "in their ſtate of glory "and happineſs, raiſe chiefly ideas of beauty "and ſublimity;" (widely diſtinct from each other) "like earthly objects they become "pictureſk when ruined."—Hence the fallen Angels are pictureſk; putting on a *variety* of forms, cauſing much *intricacy* of ſentiment, and producing great *irritation* of mind.

Of painters, "Salvator Roſa is one of the "moſt remarkable for his pictureſk ſtyle:"—"Guido, on the other hand, was as eminent "for beauty:"—but, "of all the painters who "have left behind them a high reputation, "none, perhaps, was more uniformly ſmooth "than Albano, or leſs deviated into abruptneſs of any kind; none alſo have greater "monotony of character; but, from the extreme beauty and delicacy of his forms, "and his tints (particularly in his children)

"and

" and his exquiſite finiſhing, few pictures are " more generally captivating."—Page 74.

If monotony of character, beauty and delicacy of form, and exquiſite finiſhing, have ſuch powers as to render even a lifeleſs ſheet of canvas captivating, ſurely, when theſe effects are blended with other objects of the ſenſes, and themſelves varying with a varied light, they cannot fail of being moſt enchanting in embelliſhed ſcenery.

And here we perceive a ſtill wider gulp between Landſcape painting and Rural ornament, than any we have before examined. In viewing a painting, one ſenſe only is employed, and this repoſing on a ſingle object, without any intruſion or diſturbance; and here variety and intricacy become requiſite to engage and intereſt the mind.

On the contrary, in viewing natural ſcenery, where almoſt every ſenſe is more or leſs engaged; where the eye, beſide the objects before it, is acted upon by a varied light; the intervention of a building, a tree, or a cloud, cutting off the rays; it is alſo irritated by the motion of animals, eſpecially birds, croſſing the view; of trees, waving their branches, or

ſending off a ſhower of leaves; and of the ſhadows of clouds, ſweeping acroſs the field of view, one of the moſt delightful objects in natural ſcenery. The ear, too, is engaged in living pictures; the lowing of kine, the neighing of the horſe, the bleating of the flock, the coarſe *barking* of deer; the roaring or murmurings of waters, the howling or whiſtling of winds, the varied voices of domeſtic and familiar birds, and the wild warblings of the grove, all add variety and intricacy to the general effect. An exceſs of heat or cold, an unexpected ſhower, or a ſudden gleam, whether they diſpleaſe or delight, equally tend to divide our attention; even the capricious ſenſe of ſmelling will not always forego its natural right of irritation.

Amidſt this complex aſſemblage of ſenſual objects, many of them involuntary and uncertain, does the mind require, that the fixed and certain objects of viſion ſhould be deſignedly and ſtudiouſly rendered intricate, to employ it, and *forked*, to irritate it? Rather, ſurely, ought theſe objects to be ſimplified,

in

in ſuch manner as to be rendered intelligible at ſight.

In real life, every man who is maſter of a houſe, let his rank and ſtation be what it will, generally meets with a full ſufficiency of intricacy and irritation, among the pictureſk ſcenery of human nature; and ſeeks his country retreat to find peace and tranquillity: and what is more likely to furniſh him with theſe, than the beauty and harmony of its ſurrounding objects? If a ſtill lake can ſoften even the ſavageneſs of its ſurrounding ſcenery, as has been ſuggeſted, why ſhall not a ſmooth lawn and flowing lines, ſoft foliage and beautiful flowers, aſſiſt in giving the tranquillity of mind required? Nay, may it not be farther ſuggeſted, that ſcenes of beauty and harmony inſpire thoſe who admire them with accordant tones of friendſhip; while the goading objects of pictureſkneſs have a ſimilar tendency to excite the ſpirit of diſcord? *

* This paſſage was written before a ſubſequent remark of the Eſſayiſt, conveying a ſimilar idea, was particularly noticed: a circumſtance which aroſe from the method in which this Review has been proſecuted; each Chapter

When the mind is cloyed with tranquillity, and tired of the intercourſes of friendſhip, the ſharp angles and broken lines of the neighbouring highways and hedges, the difficulty and dangerouſneſs of roads; the abrupt burſt of pictureſk objects, the aſs, the half-ſtarved horſe, or decrepid age in pictureſk diſtreſs, may be employed in goading and irritating the mind, to fit it for domeſtic enjoyments. Beſide, even on the ſcore of *variety*, without any view to comfort or peace of mind, or any ſuch ſubordinate concerns, the ground about a houſe ſhould be dreſſed, to give this dear quality of pictureſkneſs, *variety*, to the general face of the country.

CHAP.

Chapter having been conſidered as a ſeparate paper, and fully *reviewed*, before the ſucceeding Chapter was entered upon; in order to give diſtinctneſs to the Remarks, and to fix the energy of firſt impreſſions: all the knowledge which the Reviewer previouſly had of it, aroſe from having had it read to him, in the intervals of ſtudy, ſome weeks before he conceived the idea of entering upon this Analyſis; and he may have then caught and retained the idea. This, however, is of little importance, compared with the truth which it probably contains.

CHAP. IV.

THE Fourth Chapter of the Eſſay profeſſes to define the diſtinguiſhing characters, between the three ocular properties of objects, which have been previouſly treated of, and to regulate their ſtations with reſpect to each other.

Whoever has read, with repeated attention, the works of Mr. Burke, Lord Kaims, and Mr. Gilpin on theſe topics, will find little if anything *new* or intereſting, in the Chapter now under review. Yet it appears to have been written more diſpaſſionately than many other parts of the work: a love of inveſtigation, for the ſake of truth, ſeems to have been the amiable motive; the hatred of improvement appears to have ſlept; eſpecially through the text: nevertheleſs, in the tail of the laſt Note, a ſting is lodged. But its point is blunt, and its venom ineffective. Almoſt the entire Note requires to be tranſcribed.

" Softneſs as well as ſmoothneſs is become " by habit a viſible quality, and from the " ſame kind of ſympathy is a principle of " beauty in many viſible objects. But as the " hardeſt bodies are thoſe which receive the " higheſt poliſh, and conſequently the higheſt " degree of ſmoothneſs, there are a number " of objects in which ſmoothneſs and ſoftneſs " are for that reaſon incompatible. The one " however is not unfrequently miſtaken for " the other, and I have more than once heard " pictures, which were ſo ſmoothly finiſhed " that they looked like ivory, commended for " their ſoftneſs.

" The ſkin of a delicate woman is an ex- " ample of ſoftneſs and ſmoothneſs united; " but if by art a higher poliſh is given to the " ſkin, the ſoftneſs and (in that caſe I may add) " the beauty is deſtroyed. Fur, moſs, hair, " wool, &c. are comparatively rough, but " are ſoft and yield to the preſſure, and there- " fore take off from the appearance of hard- " neſs, and alſo of edgineſs; a ſtone or " rock poliſhed by water is ſmoother but leſs " ſoft than when covered with moſs, and " upon this principle the wooded banks of a

" river

" river have often a ſofter general effect than " the bare ſhaven border of a canal. There " is the ſame difference between the graſs of " a pleaſure-ground mowed to the quick and " that of a freſh meadow, and it frequently hap- " pens that by continual mowing the verdure as " well as the ſoftneſs is deſtroyed, ſo much " does exceſſive attachment to one principle " deſtroy its own ends."—Note, page 88.

Would it not be equally juſt to ſay that a broom is ſofter than a camel hair bruſh, or a furze cover than a velvet cuſhion, as that coppice wood is ſofter than graſs in its velvet ſtate? What can more reſemble a green velvet cuſhion, than a graſſy bank duly ſhorn? What is a " freſh meadow" but a ſheet of ſhaven lawn! Becauſe it is poſſible to give turf a temporary appearance (for a few hours or a few days) of hardneſs, does it follow that it never has any other appearance, or that ſuch an appearance may not, and ever ought to be, avoided *? Equally does the Eſſayiſt betray his want of information in the art he is reviling,

* GRASS WALKS, and nothing is more agreeable to the foot in dry ſituations and in dry weather, ought to be mown *cloſe*; but not ſo a LAWN, which ſhould ever be

viling, (and to which he is arrogating to give law!) in imagining, or attempting to inſinuate, that the freſhneſs, ſoftneſs, and beauty of turf is not perpetually renewable.

CHAP. V.

THE Fifth Chapter, as it profeſſes to apply the foregoing principles to the art of embelliſhing grounds, may ſeem to require more than an ordinary ſhare of notice: and in it may reaſonably be expected the overthrow of Mr. Brown and his followers.

"Of the three characters," (the ſublime, the beautiful, and the pictureſk,) ſays this Eſſayiſt, "two only are in any degree ſubject to "the improver; to *create* the ſublime is "above our contracted powers, though we "may ſometimes heighten, and at all times "lower its effects by art. It is, therefore, on "a proper attention to the beautiful and the "pic-

be a carpet of green velvet; were it poſſible, in the drought of ſummer, and the ſeverity of winter, to preſerve it always in that ſtate.

" pictureſk, that the art of improving real " Landſcapes muſt depend.

" As beauty is the moſt pleaſing of all " ideas to the human mind, it is very natural " that it ſhould be moſt ſought after, and that " the name ſhould have been applied to every " ſpecies of excellence."—" Few places have " any claim to ſublimity, and where nature " has not given them that character, art is " ineffectual; beauty, therefore, is the great " object, and improvers have learned from " the higheſt authority, that two of its prin- " cipal cauſes are ſmoothneſs and gradual " variation:" qualities, he adds, that are ſo much within every man's power to produce, that any common labourer, " who can make " a nice aſparagus bed, has one of the moſt " eſſential qualifications of an improver, and " may ſoon learn the whole myſtery of ſlopes " and hanging levels:" a circumſtance, by the way, which, to the owner at leaſt, muſt very much heighten their beauty.

Thus we have it deliberately, and we truſt finally, ſettled by the Eſſayiſt, that beauty is the great object of the improver, and that the two principal cauſes of beauty are "ſmooth-

" neſs

" neſs and gradual variation:" the firſt principle and very baſis of modern gardening: literally, the groundwork of Mr. Brown and *all* his followers!

But ſmoothneſs and gradual variation, alone, and unmixed with other qualities of objects, are inſipid: " the moſt enchanting " object the eye of man can behold, that " which immediately preſents itſelf to his " imagination when beauty is mentioned— " that, in compariſon of which all other beau- " ty appears taſteleſs and unintereſting, is the " face of a beautiful woman; but even there, " where nature has fixed the throne of beauty, " the very ſeat of its empire, ſhe has guarded " it, in her moſt perfect models, from its two " dangerous foes—inſipidity and monotony. " The Greeks (who cannot be accuſed of " having neglected the ſtudy of beauty, or, " like Dutch painters, of having ſervilely " copied whatever was before them) judged " that the ſtraight line of the noſe and forehead " was neceſſary to give a zeſt to all the other " flowing lines of the face; then the eyebrows " and the eyelaſhes, by their projecting ſhade " over the tranſparent ſurface of the eye, and

" above

" above all the hair, by its comparative rough-
" neſs and its partial concealments, accom-
" pany and relieve the ſoftneſs, clearneſs, and
" ſmoothneſs of all the reſt; where the hair
" has no natural roughneſs, it is often arti-
" ficially curled and criſped, and it cannot be
" ſuppoſed that both ſexes have been ſo of-
" ten miſtaken in what would beſt become
" them."—Page 92.

This far, too, the principles of the Eſſayiſt and of modern gardening, perfectly agree:—a field of ſmooth and flowing ſurface, broken by hanging ſhrubberies and oval clumps, and margined by trees, no doubt of the fineſt frizzle.

And let us not paſs from this faſcinating ſcenery in haſte: let us ſtop a while and gaze on this " object moſt enchanting in the eye " of *man*;" and why it is ſo, every man well knows. Can any man (unleſs a mere man of pictureſkneſs) view the face of a beautiful woman, with the *ſame eyes*, and the ſame emotions, he does a piece of made ground, or an aſparagus bed? Does he, in admiring *a ſweet ſenſible countenance*, or in viewing with the

the eye of man, the face of *a lovely deſirable woman*, ſee the figure of her forehead, or the line of her noſe? Her eyes probably engage the whole of his attention. But Landſcapes, even thoſe of Claude, have neither eyes nor melting ſouls to heighten their expreſſion. Hence the analogy does not hold; the argument is unfair; though, as we have ſeen, it militates againſt its advancer.

We now paſs on, "nothing loth," through the remaining pages of this invaluable Chapter.

"Flowers are the moſt delicate and beau-
"tiful of all inanimate objects, but their
"queen, the roſe, grows on a rough buſh,
"whoſe leaves are ſerrated, and which is full
"of thorns. The moſs roſe has the addition
"of a rough hairy fringe, that almoſt makes
"a part of the flower itſelf. The arbutus,
"with its fruit, its pendant flowers, and rich
"gloſſy foliage, is, perhaps, the moſt *beau-*
"*tiful* of all the hardier evergreen ſhrubs;
"but the bark of it is rugged, and the leaves
"(which, like thoſe of the roſe, are ſawed at
"the edges) have thoſe edges pointed up-
"wards,

" wards, and cluſtering in ſpikes; and it may " poſſibly be from that circumſtance, and " from the boughs having the ſame upright " tendency, that Virgil calls it *arbutus hor-* " *rida*, or, as it ſtands in ſome manuſcripts, " *horrens*." (Page 94 and 95.) This, ſurely, is rather the deſcription of a botaniſt than of a Landſcapiſt. To ſee the general effect of a ſhrub, the eye is placed at a diſtance too great (eſpecially in a Landſcape!!) to diſtinguiſh the rough hairy fringe of the calix, or the ſerrature of the leaves. The arbutus is certainly one of the moſt delightful ſhrubs in nature; but on our author's principles, is it not rather pictureſk than beautiful? But we wiſh not to delay.

" Among the foreign oaks, maples, &c. " thoſe are particularly eſteemed, whoſe leaves " (according to a common, though perhaps " contradictory phraſe) are beautifully jag- " ged.

" The oriental plane has always been rec- " koned a tree of the greateſt beauty: Xerxes " paſſion for one of them is well known, as " alſo the high eſtimation they were held in

" by

" by the Greeks and Romans: the ſurface of " its leaves is ſmooth and gloſſy, and of a " bright pleaſant green; but they are ſo " deeply indented, and ſo full of ſharp angles, " that the tree itſelf is often diſtinguiſhed by " the name of the true *jagged* oriental plane."

Page 95.

Xerxes muſt have had an unſoldierlike mind to conceive a paſſion for a tree, on account of the raggedneſs of its leaves! Did he not rather reſt his admiration on the magnificence of its general effect, the boldneſs of its outline, and the ſtrength and variety of its features, the ſplendor of its canopy, and the delicious coolneſs of its ſhade? But no matter; we cannot ſtop here to diſpute the point.

" The vine leaf has, in all reſpects, a ſtrong " reſemblance to the leaf of the plane, and " that extreme richneſs of effect, which every " body muſt be ſtruck with in them both, is " greatly owing to thoſe ſharp angles, thoſe " ſudden variations ſo contrary to the idea " of beauty when conſidered by itſelf.—On " the other hand, a cluſter of fine grapes, in " point of form, tint, and light and ſhadow,

" is

" is a ſpecimen of unmixed beauty, and the " vine, with its fruit, one of the moſt ſtriking " inſtances of the union of the two charac- " ters, in which, however, that of beauty in- " finitely prevails; and who will venture to " aſſert, that the charm of the whole would " be greater by ſeparating them? by taking " off all the angles and ſharp points, and " making the outline of the leaves as round " and flowing as that of the fruit?" (Page 96 and 97.)—Certainly not; all this is granted, in its fulleſt extent: who can diſpute the charms of "the vine with its fruit?" Even ſuppoſing a cluſter of grapes to have no poſitive beauty in itſelf, the aſſociation of ideas which will ever accompany it, cannot fail to furniſh it with charms.

We now proceed to the application of this extraordinary quality, jaggedneſs.

" I muſt here obſerve (and I muſt beg to " call the reader's attention to what ſeems to " me to throw a ſtrong light on the whole " of the ſubject) that almoſt all ornaments " are rough, and moſt of them *ſharp*, which " is a *mode* of roughneſs, and, conſidered ana- " logically, the moſt contrary to beauty of " any

" any mode. But as the ornaments are rough,
" ſo the ground is generally ſmooth; which
" ſhews, that though ſmoothneſs is the ground,
" the eſſential quality of beauty, without
" which it can ſcarcely exiſt, yet that rough-
" neſs, in its different modes and degrees, is
" the ornament, the fringe of beauty—that
" which gives it life and ſpirit, and preſerves
" it from baldneſs and inſipidity. The co-
" lumn is ſmooth, the capital is rough; the
" facing of a building ſmooth, the frize and
" cornice rough and ſuddenly projecting: ſo
" it is in vaſes, in embroidery, in every thing
" that admits of ornament; and as ornament
" is the moſt prominent and ſtriking part of
" a beautiful whole, it is frequently taken for
" the moſt eſſential part, and obtains the firſt
" place in deſcriptions. But were an architect
" to ornament the ſhafts as well as the capitals
" of his columns, and all the ſmooth ſtone
" work of his houſe or temple, there are few
" people who would not be ſenſible of the
" difference between a beautiful building and
" one richly ornamented."—Page 98.

If the reader has obeyed the call of the author of this ineſtimable paſſage, its application

to

to the art of Rural embelliſhment needs little explanation.

To give the required beauty to the groundwork, render it ſmooth and gradually varying; if hollow ways or neglected quarries are within its area, throw down the banks, fill up the hollows, and thus make the ſurface *ſmooth* enough to prevent abruptneſſes, and to give it the requiſite gradual variation; but of courſe, without attempting to reduce it to a *level.* In this beautiful ground, we perceive the ſmooth well turned forehead, the gradually ſwelling cheeks, and other ſwelling ſmoothneſſes of a beautiful woman. In it, too, we can trace the poliſhed ſides of the vaſe, the ſwelling ſmoothneſs of the column; and perhaps, in its ſhelving margin, the ſmooth ſtone work of the Grecian building. Hence, in this eaſy flowing ſurface may be ſeen all that ſimple beauty has to ſhow.

We now proceed to ornament it. It is thus to be performed. Draw a line, no matter whether ſtraight or winding, along the outer margin of this beautiful area. Place in this line, trees of the larger ſize;—within them, another line of trees of a lower order;—in

front of theſe, lines of ſhrubs of different heights; at their feet, a convex frize of gravel; and at its baſe, an architrave of flowers. Thus we have the very entablature of Grecian architecture;—and the very very belt of Mr. Brown!

But the area, though beautiful, is yet ſimple and inſipid: this, too, muſt be ornamented. Architecture will not here ſerve us: windows, though Grecian, would not ornament a lawn; we muſt rather have recourſe to ſculpture; and the vaſe, profeſſedly the moſt taſteful production of the ſculptor's art, ſhall be our authority. Scatter we then circles and ovals of ſhrubs and flowers, of the ſharpeſt leaf and calix, over the poliſhed ground-work: and thus we have, in the ſharpeſt, moſt jagged, and enchanting ſhapes, the alto-relievo medallions of Grecian ſculpture, and the contemptible ſhrubbery clumps of Engliſh gardening!

Thanks to the kind Eſſayiſt for this accurate idea of the Rural art! It never ſtruck us, until we read this Chapter, that it is much more nearly allied to the ſculptor's than the painter's art. Near the houſe, and im-

immediately under the eye, it might be deemed purely ſculptural. Poliſhed grounds, ornamented with RELIEVES of ſhrubs and flowers, might well be defined LIVING SCULPTURE; with this advantage over other ſculpture;—inſtead of the ground-work being reduced to a hard poliſh, with a glare and colour, perhaps offenſive to the eye, the living ground-work is ſoft and green, the eye's favourite colour; and the ornaments ſharp beyond the power of the chiſſel, or even the file! the ſerratures of the arbutus leaf, the calix of the roſe, and the leaf of the holly! at once, poliſhed, rough, and ſharp;—divinely ſharp!

CHAP. VI.

THE next ſucceeding Chapter relates to the *effects* of ſmoothneſs and roughneſs, of beauty and pictureſkneſs, with the application of theſe effects to Landſcape: to the painter, a moſt valuable part of the work; diſcovering more ſtudy of the ſubject, and more

diſtinctneſs and *beauty* of elucidation, than all which has gone before. The transfiguration of a naked down from the beautiful to the pictureſk, is happily conceived and expreſſed.

" If we take any ſmooth object, whoſe " lines are flowing, ſuch as a down of the " fineſt turf with gently ſwelling knolls and " hillocks of every ſoft and undulating form, " though the eye may repoſe on this with " pleaſure, yet the whole is ſeen at once, " and no farther curioſity is excited; but let " thoſe ſwelling knolls (without altering the " ſcale) be changed into bold broken pro- " montories, with rude overhanging rocks; " inſtead of the ſmooth turf, let there be " furze, heath, or fern, with open patches " between, and fragments of rocks and large " ſtones lying in irregular maſſes, it is clear, " on the ſuppoſition of theſe two ſpots " being of the ſame extent and on the ſame " ſcale, that the whole of the one may be " comprehended immediately, and that if you " traverſe it in every direction little new " can occur; while in the other every ſtep " changes the whole of the compoſition.

" Then

"Then each of theſe broken promontories
"and fragments have as many ſuddenly
"varying forms and aſpects as they have
"breaks, even without light and ſhade; but
"when the ſun does ſhine upon them, each
"break is the occaſion of ſome brilliant light
"oppoſed to ſome ſudden ſhadow: All theſe
"deep coves, hollows, and fiſſures invite the
"eye to penetrate into their receſſes, yet keep
"its curioſity alive and unſatisfied; whereas in
"the other, the light and ſhadow has the ſame
"uniform unbroken character as the ground
"itſelf."

Theſe remarks however, though beautiful and erudite as emanation from the mind of a critic in painting, are altogether inapplicable to the Rural art: it never attempted ſo much beauty, nor ever can give the pictureſkneſs which the imagination has here conceived, and which the painter can readily fix. Nevertheleſs, the remarks are *general*, and they tend to miſlead the curſory reader. They are a ſort of parody of Mr. Gilpin's remarks on ſmooth and broken mountains, which have a ſimilar tendency. In his Eſſay on Pictureſk Beauty, Mr. G. gives two drawings of the

ſame congeries of mountain ſummits; the one repreſenting them with ſmoothly folding ſurfaces; the other with ſurfaces broken and rugged, with rocks, precipices and trees, in the higheſt ſtile of the pictureſk. But, let us aſk, where is the analogy between a tract of mountain ſummits, a boundleſs ocean view of downs, or the ocean itſelf,—and the grounds about a houſe? In viewing either of the three firſt named objects, it forms in itſelf, *the entire view*, fills the whole ſphere of viſion; no other object can enter, except the clouds. But not ſo in viewing a lawn before a houſe: it can barely be conſidered as the foreground of the picture, which riſes behind and on either ſide of it. Nor is there, probably, in the whole Iſland, a lawn of even a few hundred yards in extent, which is not itſelf broken, with trees, water, or buildings, and *relieved* by paſturing animals. As to the poliſhed grounds immediately round a houſe, there extent is generally ſo narrowly circumſcribed, as to render thoſe remarks, if either of them has the moſt diſtant reference to ſuch grounds, very illjudged. For, to break the ſurface of an undulating ground,

ground, by way of rendering it a more pleaſing object, to beat in the ſides of a metallic vaſe, and to mangle the face of a fine woman, would be ſimilar acts of abſurdity.

What follows reſpecting trees comes within the planter's province. " I have in both " theſe ſcenes avoided any mention of trees ; " for in all trees of every growth there is a " comparative roughneſs and intricacy, which, " unleſs counteracted by great ſkill in the " improver, will always prevent abſolute " monotony : Yet the difference between " thoſe which appear planted or cleared for " the purpoſe of beauty, and where the " ground is perfectly ſmooth about them, " and thoſe which are wild and uncleared, " and the ground of the ſame character, is " very apparent. Take, for inſtance, any " open grove where the trees, though neither " in rows nor at equal diſtances, are detached " from each other, and cleared from all un- " derwood ; the turf on which they ſtand " ſmooth and level, and their ſtems diſtinctly " ſeen ; ſuch a grove of full-grown flou- " riſhing trees, that have had room to ex- " tend their heads and branches, is deſervedly

" called beautiful; and if a gravel road winds " eaſily through it, the whole will be in cha- " racter." (Page 107 and 108.) This is a common paſſage in embelliſhed grounds, and few paſſages, in artificial or natural ſcenery, is more delightful, eſpecially in ſultry ſeaſons. It is not peculiar to embelliſhed grounds: we not unfrequently ſee it in old woods, in England; and the endleſs Foreſts of America are chiefly, we believe, of this deſcription.

" But whoever," continues the Eſſayiſt, " has been among foreſts" (the foreſts of Europe) " and has ſeen the effect of wild " tangled thickets opening into glades half " ſeen acroſs the ſtems of old ſtag-headed " oaks and twiſted beeches, and of the ir- " regular tracks of wheels, of men, and of " animals, ſeeking or forcing their way in " every direction, muſt have felt how dif- " ferently the ſtimulus of curioſity is excited " in two ſuch ſcenes; and the effect of the " lights and ſhadows is exactly in propor- " tion to the intricacy of the objects."—Page 108.

Theſe

Theſe remarks may be valuable to the ſtudent in painting, but are in a manner foreign to the Rural art; which muſt ever be conſidered as being employed about a reſidence; a houſe inhabited by cultivated, or at leaſt civilized beings; certainly not with ſavages, or foreſt-ſide cottagers. About the huts of foreſters no art is wanted. Leave every thing to nature and neglect, and we obtain the required ſcenery.

Briars, brambles and wild tangled thickets, with the poaching effects of cattle, and even cart-ruts (by the way the work of art) may be had gratis, or at low coſt; a very ſhort time, and a ſmall quantity of patience, being equal to the production. The moſt offenſive of Mr. Brown's beautiful diſfigurements may readily be *pictureſked* in this way: it is only transferring the care of them from the gardener to the herdſman, and the buſineſs, in a very ſhort time, will be completely done! This is not theory, raiſed in a cloſet or a picture gallery, but is drawn from actual obſervation, in various parts of this extenſive Iſland; where, by mere *dint of neglect*, places, heretofore beautiful, have been rendered pictureſk,

tureſk, and highly irritating, both to the minds and bodies of thoſe who explored them.

But are beds of nettles, burdocks and thiſtles, and roughets of briars and brambles,—is a place thus pictureſked by neglect, fit for the reſidence of a *family?* If the Authors of the Poem and the Eſſay under review have put themſelves to all this trouble, for the well intended purpoſe of preventing the face of nature from being made beautiful, their time has been ill ſpent indeed; as nothing is more eaſy than to pictureſk even the moſt beautiful place: many of Mr. Brown's might, on *this principle of improvement*, be made the moſt enchanting foreſt ſcenery. Indeed nothing but time and fortuitouſneſs can produce pictureſkneſs. To *create a foreſt thicket*, with a view to immediate effect; or to *plant a mutilated tree*, by way of imitating the dotard of the foreſt; would be a paltry attempt; equally beneath the Rural art, as that of *erecting a ruin*.

But we return with pleaſure to the remarks of our erudite Eſſayiſt.

"The

" The peculiar beauty of the moſt beautiful " of all Landſcape painters is characteriſed " by *il ripoſo di Claudio*, and when the mind " of man is in the delightful ſtate of repoſe, " of which Claude's pictures are the image,— " when he feels that mild and equal ſunſhine " of the ſoul which warms and cheers, but " neither inflames nor irritates,—his heart " ſeems to dilate with happineſs, he is diſpoſed " to every act of kindneſs and benevolence, " to love and cheriſh all around him *." — Page 109.

Such being the power of beauty, what man, who can purchaſe it, at almoſt any price, would not wiſh to have it in ſufficient quantity around his family reſidence? not more to incline himſelf to acts of benevolence, than to inſpire his family, his connexions, and even his domeſtics, with the ſame amiable diſpoſition.

Let us liſten again to the inſtruction of wiſdom. " Irritation is indeed the ſource of our " moſt active and lively pleaſures, but its " na-

* This is the paſſage formerly alluded to. See Page 83.

" nature, like the pleaſures which ſpring " from it, is eager, hurrying, impetuous ; " and when the mind is agitated, from what- " ever cauſe, thoſe mild and ſoft emotions " which flow from beauty, and of which " beauty is the genuine ſource, are ſcarcely " perceived."—(Page 110 and 111.) A ſufficient caution, ſurely, to avoid indulging in the pleaſures of irritation too freely ; like taking a bottle extraordinary, they may give a fillip to ennui, and prepare us for the more rational enjoyments of life ; but it would be equally reaſonable for a man to ſpend his days in " eternal" drunkenneſs, as to ſubject himſelf " eternally" to the irritations of pictureſkneſs.

The remaining part of this Section applies to painting only, and is well entitled to the ſtudy of its artiſts. The language and the learning it conveys cannot fail to pleaſe and inſtruct. One paſſage, only, attracts the attention of the Rural artiſt ; as it ſhows how little he can command the materials of the Landſcape painter : he muſt be reminded, however, of the Eſſayiſt's having already confeſſed that the ſublime is beyond the improver's reach ;

reach; nevertheleſs, as the ſcenery about to be deſcribed is in part pictureſk, it may be fairly brought forward here.

" The pictures of Claude are brilliant in " a high degree: but that brilliancy is ſo dif- " fuſed over the whole of them, ſo happily " balanced, it is ſo mellowed and ſubdued " by that almoſt viſible atmoſphere which " pervades every part, and unites all toge- " ther, that nothing in particular catches the " eye; the whole is ſplendour, the whole is " repoſe; every thing lit up, every thing in " ſweeteſt harmony. Rubens in his land- " ſcapes differs as ſtrongly from Claude as " he does from Correggio in his figures; " they are full of the peculiarities and pic- " tureſk accidents in nature; of ſtriking " contraſts of form, colour, and light and " ſhadow; ſun-beams burſting through a " ſmall opening in a dark wood—a rainbow " againſt a ſtormy ſky—effects of thunder " and lightning—torrents rolling down trees " torn up by the roots, and the dead bodies " of men and animals; with many other " ſublime and pictureſk circumſtances." Page 116.

Such

Such circumſtances ſhow the magic power of the painter: it is his to command the rainbow or the ſun to ſtand ſtill, the thunder to burſt, and the lightning to dart inceſſantly, and dead bodies to defy corruption and decay. And is it not chiefly owing to this *ſupernatural* power, that we are induced to give his works their merited admiration, rather than from the circumſtances which ſhow them to be merely *copies of nature?*

In painting, it is the deſign and execution, the artiſt, and the art itſelf, we admire, frequently more than the ſubject repreſented. The portraits of Vandyke and Reynolds are admired; but is it the man or the woman repreſented that engages our admiration? or the execution which pleaſes, the artiſt we approve, and the art we admire? In hiſtory painting, the deſign chiefly engroſſes our attention; the artiſt, however, gains or loſes by compariſon, and no ſmall part of the delight of a Connoiſſeur may be ſuppoſed to ariſe from his own vanity, in being able, or in fancying that he is able, to mark and appreciate the comparative merits and demerits of the piece; whoſe intrinſic worth, however,

as

as a moral precept and the train of inſtructive or pleaſurable ideas it ſuggeſts, may add conſiderably to the enjoyment. So in Landſcape, it is not more the ſcene, than the artiſt and the art, which give effect to the picture. Carry a mere Connoiſſeur in painting to the real ſcenes from which Claude painted his Landſcapes, and they would be comparatively inſipid to him; by reaſon of the many maſterly touches in the pictures, which the realities, in all human probability, never poſſeſſed; as extraordinary breadth of light and ſhadow, exquiſite harmony of colouring, well managed brilliancy of light, with happy ſtrokes of intricacy, and other pardonable frauds of the painter; and above all, perhaps, for want of the enjoyment of exerciſing his own judgment, in marking the characteriſtic excellencies of the maſter.

CHAP.

CHAP. VII.

THE Seventh Section profeſſes to treat of LIGHT and SHADOW; which, as has been ſhown, have no permanent exiſtence, are mere phantoms, in *natural ſcenery:* they are ever changing, even under the brighteſt ſun; from a given point of view, the ſhadow may exiſt one hour, and be loſt the next; and even this paſſing exiſtence is tranſient and fleeting as the clouds, of which they may be ſaid to be the ſport. It would require little qualification were we to ſay, that unleſs under ſome particular circumſtances (as when the ground is abrupt, or the ſun near the horizon) they are never *ſeen*, in real ſcenery; where the objects themſelves, ſubſtances, not ſhadows, give body to the Landſcape; which remains for days, perhaps for weeks, without ſhadow, and without partial light; yet muſt exiſt, nay, ought to pleaſe, under theſe circumſtances.

It

It is very natural, and perfectly right, for a Landſcape painter, in viewing natural ſcenery, to examine with nice regard, all the light and ſhadow he can detect in the ſcene before him; in order to imagine how, by enlarging and improving them, ſuch ſcene could beſt be repreſented on canvas. So a portrait painter may frequently examine a woman, with a view to imagine how ſhe could beſt be done in light and ſhadow, or what ſort of a portrait ſhe would make. (And in like manner, we may ſuppoſe, an undertaker ſometimes conceives within himſelf what ſort of a corpſe the woman before him would make, how ſhe would look in her coffin.) But will any one ſay that a *Gentleman*, a MAN OF GENERAL TASTE, ought to view either of them with a *profeſſional* eye? In a picture gallery, he examines the objects before him, with the eye of a critic in painting; in real ſcenes, with the eye of a critic in natural ſcenery; and not for the childiſh gratification of conceiving how the picture would look in nature, or how the paſſage in nature would look in a picture.

On the contrary, in *repreſented ſcenery*, or Landſcape painting, light and ſhadow may be ſaid to be the picture itſelf; without them, it is little more than a piece of figured canvas: no wonder, then, that painters ſhould ſet ſo high a value upon them, or that a Connoiſſeur in painting ſhould write a chapter to explain their wonderful effects. But when, after twelve pages being ſpent on the ſubject, the Writer tells us gravely, that the ſtudy of light and ſhadow "will be found of infinite "ſervice to the improver," we only pity his *miſconception*, or ſuſpect his deſign:—a ſyſtem begot and fathered muſt, in parental duty, be ſupported.

His definition of breadth of light and ſhadow is this:—"What is called breadth ſeems "to bear nearly the ſame relation to light and "ſhadow as ſmoothneſs does to material ob-"jects; for as all uneven ſurfaces cauſe more "irritation than thoſe which are ſmooth, and "thoſe moſt of all that are broken into "little inequalities, ſo thoſe lights and ſha-"dows that are ſcattered and broken are in-"finitely more irritating than thoſe which

"are

" are broad and continued."—Page 120 and 121.

In the preceding Chapters, the delights of irritation have been the favorite theme:—jaggedneſs,—ſharpneſs,—pictureſkneſs,—are, in the foreground, to be preferred to ſmoothneſs and beauty. Here, we are to die away enraptured with breadth of ſhadow—ſmoothneſs—beauty;—becauſe uneven ſurfaces cauſe irritation;—and becauſe ſcattered lights are more irritating than thoſe which are broad and continued. Here we are in the offscape; there on the foreground: ſo that we are to be irritated at home, and to go abroad to be ſoothed: a predicament which many an honeſt man has found himſelf in.

Surely, the learned Eſſayiſt muſt know, that, in the nature of viſion, objects at hand are ſeen diſtinctly—appear ſharp—and are, of courſe, more irritating than thoſe at ſome diſtance: which, being ſeen indiſtinctly, are leſs ſharp—leſs irritating; until, at length, ſmaller objects, which, at hand, pleaſed with the beauty or elegance of their form, loſe their forms entirely, and blend with each other in one ſoft, ſmooth, obſcure expanſe.

In this view of the ſubject, we require ſmoothneſs—beauty—at hand, to prevent too great irritation; for, here, every deformity or defect, not only irritates but diſguſts; as a rudeneſs of manner or a raggedneſs of dreſs: but, at a diſtance, we want abruptneſs and broken lines, to prevent that ſmoothneſs and inſipidity, ariſing from indiſtinctneſs of viſion. Hence the uſe of obeliſks, obſervatories, and other conſpicuous but chaſtly coloured buildings, to give perſpicuity and expreſſion to the offscape.

Again, in the nature of viſion, objects at hand appear comparatively large; thoſe at a diſtance occupy a ſmaller ſpace on the retina: a group conſiſting of a few trees, near at hand, is equal to an extent of wood, at ſome diſtance. Hence large maſſes of wood, upon or near the foreground, are heavy, ſmall ones in the offscape mean.

There is a reaſon and propriety in taſte: every part of one extenſive ſcene muſt be conſiſtent,—and the nearer the arrangement or compoſition of parts agrees with the nature of viſion, the greater ſatisfaction it will give to a cultivated eye. Painters, it would

ſeem,

ſeem, having diſcovered this, have employed breadth of ſhadow—have covered "ſeveral "hills of bad ſhapes, and thouſands of "unintereſting acres, with one general "ſhade;" not to ſmooth them, but to enlarge the objects, and render them more conformable to the laws of viſion; and happy would it be for the Rural artiſt if he had a ſimilar power: to acquire this, it would indeed be worth his while to ſtudy painting!

It ſeldom happens, however, in natural ſcenery, that the objects in the diſtance are too diſtinct; eſpecially when they are ſeen under a clouded ſky, or, as a learned Landſcapiſt might liſp, are not *lit up*.

On the ſame principle of conſiſtency and adherence to the nature of viſion, all *natural* objects, which, in diſtance, are ſeen unnaturally diſtinct, or, in the learning of the gallery, appear liney or edgey, ſpotty or dotty,---offend, and ought to be avoided *. But would

* Not ſo, however, *artificial* objects; ſuch as are mentioned above; for the eye intuitively appreciates them as artificial objects;—as the regular works of architecture; and, of courſe, they cannot *offend* as being *unnatural*.

it be wiſdom, would it be prudence, in the Rural artiſt, to repair to a picture gallery, and look over its *ſhadowy deceptions*, in order to be convinced of this, when the *unvarniſhed truth* may be ſeen, by any man who will open his eyes, in real ſcenery!

That a ſtudy of the PRINCIPLES OF TASTE is as requiſite to the Rural art, as it is to painting, is certain. But theſe principles ſhould be ſtudied among natural ſcenery, fortuitous or deſigned; and be proved under the varied influence of natural light and ſhadow, accompanied by the irritations of various ſenſes in a variety of ſituations; not ſought among the magic fictions of artificial light and ſhadow, and proved by the ſight alone, in a ſingle

unnatural. They are what they ſhould be: the eye views them as ſuch; and a mind converſant in ornamented nature, knows why they appear in their aſſigned ſituations. They offend not in the offscape, more than does an alcove or a temple, a monument or a mauſoleum, in the nearer grounds. An obeliſk, even on a middle diſtance, may be perfectly ſatisfactory to the eye; as that of Hagley ſeen from the houſe; ſo may a tower or obſervatory, as that of Taymouth.

gle point of view*. The painter, it is true, before he can ſtrike out any thing ſuperior to what has been done by others, muſt ſtudy nature. But how, and for what purpoſe? Why to catch ſome ſtriking features, which he can, by his art, repreſent on a plain ſurface: not to gain a general idea of the face of nature, with a view to the improvement of ſome certain portions of it,—ſo as to give it the higheſt degree of ornament and utility, pleaſure and comfort, to the ornamented perſons, and cultivated minds, of thoſe whoſe lot in life it is to inhabit it.

Need we aſk whether the Grecian ſculptors ſtudied the works of portrait painters for juſt ideas in ſtatuary, in preference to naked

 ſlaves,

* In the following extract we ſee the ſupernatural power of the Painter, and perceive how little it is in the power of the Rural artiſt to *imitate him !!*

" I of courſe ſuppoſe the ſun to act on theſe different " objects with equal ſplendour; for there are ſome " days when the whole ſky is ſo full of jarring lights, " that the ſhadieſt groves and avenues hardly pre- " ſerve their ſolemnity; and there are others when " the atmoſphere *(like the laſt glazing of a picture)* " *ſoftens into mellowneſs whatever is crude throughout the* " *landſcape!!!*"—Page 123.

ſlaves, gladiators, or the works of preceding maſters in their own art? It would be as abſurd to ſuppoſe they did, as it is to recommend to the Rural artiſt the ſtudy of Landſcape painting. Even at this day, when painting can furniſh better ſpecimens than were known to Greece, would it be meet for ſculptors to give up the ſtudy of naked figures, of living ſubjects—of realities—of nature and truth—for the ſplendid deceptions, the ſhadowy nothings of portrait painting?

But why, it may properly be aſked, this *irritated* language? It ariſes from diſappointment, and a degree of diſguſt. We had conceived that our labours were nearly ended; at leaſt, that among the lights and ſhadows of the painter, the art whoſe cauſe we have eſpouſed could not have been implicated. We regret not, however, the time which has been ſpent in its extrication; the more we inveſtigate its principles, the more truth and conſiſtency we find they poſſeſs. The book before us, no matter as to its intention, will therefore have its uſe. It will cauſe the ſubject to be inveſtigated, and its alliance with

Land-

Landſcape painting to be determined. The more the arguments are involved in plauſibility and ſeducing language, the more difficult they are to appreciate, and the more ſtudy and exertion they will excite. They are too much *intricated*, to be examined ſuperficially. The entire foundation requires to be cleared, to ſhow that the arguments are ill grounded, and that the ſyſtem itſelf ſtands on tiptoe, if it can be ſaid to have any footing whatever, on nature and truth.

CHAP. VIII.

AT length, however, we arrive at a part or diviſion of this Eſſay, which appears to have been written purely with a view to the painter's uſe; unalloyed with falſe ſyſtem, fourneſs, and inveteracy againſt modern Engliſh gardening. Here, we ſee the Eſſayiſt's ſtyle of thinking and writing in a favourable and amiable point of view; each part playing happily

happily into the other; ſmooth, flowing, and beautiful.

The ſubject of this Section is COLOURING. The deſcription of a grove receiving, from the hand of Nature, its leafy drapery and vernal hues, is ſingularly elegant and pleaſing:

"The colours of ſpring deſerve the name "of *beauty* in the trueſt ſenſe of the word; "they have everything that gives us that "idea; freſhneſs, gaiety, and livelineſs, with "ſoftneſs and delicacy. Their beauty, in-"deed, is of all others the moſt univerſally "acknowledged; ſo much ſo, that from them "every compariſon and illuſtration of beauty "is taken.

"The earlier trees, beſides the freſhneſs "of their colour, have a remarkable light-"neſs and tranſparency without nakedneſs; "their new foliage ſerves as a decoration, "not as a concealment, and through it the "forms of their limbs are ſeen as thoſe of "the human body under a thin drapery; "a thouſand quivering lights play around "and amidſt their branches in every direc-"tion, even into the innermoſt parts of the

"woods,

" woods *. The circumſtances that moſt " peculiarly diſtinguiſh trees at this ſeaſon " are characterized by Mr. Gray, in two lines " of his beautiful lyric fragment;

" And lightly o'er the living ſcene
" Scatters his tendereſt, freſheſt green."—P. 146.

Whenever this author ſpeaks of the maſters, as he does in this Section, in corroborating his theory of Colouring, it is with a flow of language and expreſſion, which, though frequently verging on enthuſiaſm, convinces us that he is intimately acquainted with his ſubject; and makes one regret that he ſhould not have confined his Eſſay to painting only. Even now it may not be too late to correct the error, which, in ſome extraordinary way, he has moſt unfortunately adopted; and, having adopted, has leſs pardonably thought fit to purſue.

This ſeparation of the two ſubjects would not preclude him from offering hints on NATURAL ORNAMENT, or from laying down prin-

* Have we not, here, the eſſential qualities of *pictureſkneſs*! variety, intricacy, roughneſs, raggedneſs, coquetry, and quivering lights!

principles drawn from natural ſcenery (not Landſcape painting) for the conduct and guidance of the Rural artiſts. For the art, though it certainly has paſſed its infancy, is not yet at maturity; indeed, its artiſts muſt be truly ſupercilious, who would not receive with gratitude the diſpaſſionate advice of every man; no matter as to the ſource from which it was drawn, or the propriety with which it could be adopted.

For inſtance, the ſubject now before us, Colouring, though not equally within the power of the painter and the planter, yet it is proper that the latter ſhould be acquainted with its principles and effects; and he muſt be unfit for his profeſſion, who would indignantly refuſe to examine, with all attention, the Eſſayiſt's ſtrictures on this ſubject. And although he may find nothing which he had not recognized before, in nature; nay, even ſhould he perceive that the Eſſayiſt's theory is ill founded; yet it will exerciſe his mind, and may excite new ideas, or ſtrengthen thoſe which he had previouſly formed. With this intention, let him examine, firſt, what the

Eſſayiſt

Eſſayiſt ſays of Colours, and, then, examine the page of nature on the ſame ſubject.

It would be difficult to convey an adequate idea of the Eſſayiſt's ingenious remarks, on this ſubject, without tranſcribing the entire Chapter, with its appendant Notes. Indeed, a previous knowledge of them is not requiſite to the due underſtanding of Nature's colouring. We therefore invite our readers, whether or not they have read the Eſſay on the Picturesk, to accompany us in our examination of the ample and intereſting face of Nature, with a view to aſcertain its prevailing colours.

There being a fitneſs and conſiſtency in all things natural, and GREEN being the prevailing colour of nature, we may venture to note down, that green was created for the human eye, or the human eye for green colours.

In later Spring, and during Summer, we find its varied tints and ſhades ſpread, with great profuſion, over the earth's ſurface: not uniformly and entire, however; though they may be ſaid to form the prevailing groundwork of Nature's colouring. Shooting cliffs and

and earthy ſteeps; the banks of rivers and waters themſelves; rocks and ſtony ſurfaces; the tracks and ſcrapings of cattle and ſheep; and, near at hand, the induſtrious mole, and the bloſſoms of the vegetable tribes, all aſſiſt in breaking this predominant colour, and giving more or leſs variety to the general ſcene.

In autumn, and in *diſfoliating climates*, fruits of varied colours, and maturing foliage of colours not leſs various, with ripening grain and herbage, firſt ſhow themſelves partially among the ſummer verdure; and continue to encroach upon it, until it loſes its predominancy; making one among a variety of colours: retaining its dominion only over evergreen trees and ſhrubs, or where the ſeed-ſtems of herbage have been checked or removed, by grazing animals, or the ſithe. In a ſtate of neglected nature, the colour of green muſt in a manner vaniſh, in later autumn; unleſs where it is retained by the evergreen tribes. On the contrary, in the *tropical regions*, green reigns uninterrupted from year to year, over the leafy kingdom; herb-

age

age there changing its colour with dry and rainy ſeaſons.

Here, again, we perceive the fitneſs and conſiſtency of nature. Green is refreſhing to the ſight *: and, in the middle latitudes, trees retain their greenneſs during the ſummer months, only; changing to mellower hues, as autumn advances: while within the tropics, where the ſun is ever ſcorching, the vegetable creation (trees at leaſt) retains perpetual greenneſs.

In the winter of diſfoliating climates, the mellow tints of autumn give place to the murky brown of naked ſpray, varied perhaps by brighter ſtems and decayed branches. Even the graſs and other herbage, at this ſeaſon, loſe their greenneſs; unleſs in rich and highly cultivated ſituations. In a ſtate of neglect, the colour is loſt; except where evergreens abound.

Theſe being ſome of the principal facts reſpecting the colours of natural ſcenery, it may

* The *coolneſs* of green, however, ariſes chiefly from aſſociated ideas; ſultry ſuns fade it; cooling ſhowers produce or heighten it.

may have its uſe to trace their effects on the human mind, in a diſfoliating climate, and cultivated country.

The revival of vegetation, and the renewal of greenneſs, in ſpring, give delight; not more, perhaps, by the agreeableneſs of the colour of green, than by its affording variety to the darkſome hues, and relief from the dreary ſcenes of winter. At this ſeaſon, though the air may yet be chilly, we are not offended with the *coldneſs* of the colour: we only admire its *refreſhing* influence, the variety it occaſions in the colouring of nature's canvas, the relief it gives to the gloom of winter, and receive it, with pleaſure, as an earneſt of more genial ſeaſons, of the revival of the vegetable world, and of the return of plenty to the animate creation. It is not, therefore, the ſenſe of ſight only, that is gratified by the green of ſpring, but the mind at large.

As ſummer advances, nature's favourite colour is wider and wider ſpread; the entire tribes of fortuitous vegetation, of trees and natural herbage, preſently receive it; and, by their blades, flower ſtems, flowers and foliage, hide many party-coloured objects; rocks,

rocks, water, ſtones, and broken ſurfaces; while the cultivated grounds receive, through the aſſiſtance of the huſbandman, the ſame general colour. In this Iſland, during the month of June, the face of nature may be ſaid to be veiled in green: (unleſs where it is broken by remaining fallows or by heathy ſurfaces.) Yet ſuch is the faſcinating effect of green, when mixed in endleſs variety, as it is in early ſummer, that, notwithſtanding its univerſality, it continues to gratify the eyes of moſt men; and diſguſts the minds of none, whoſe eyes have not been vitiated by unnatural ſcenery.

In the more advanced periods of ſummer, the tints become leſs various; the bloſſoms vaniſh, the ſummer ſhoots loſe their freſhneſs, and one general colour prevails. At this ſeaſon, as in the month of July, the eye grows tired of a ſameneſs of hue; and if not diſguſted, it is at leaſt prepared for the enjoyments of variety; and autumn gratifies it, in the moſt ample extent. Firſt, by the golden tints of harveſt, and afterwards by the more ſhowy (though not gaudy) colours of ripening

fruits and foliage *; while greenneſs ſtill retains, in the autumnal herbage, the predominancy, and forms the ground-work on which theſe varied colours are ſpread; not, as in ſpring, in ſpots or narrow ſtripes; but over broad ſurfaces; giving feature and expreſſion to the general face of the country.

It is from theſe cauſes, we conceive, the delights of autumnal ſcenery ariſe, more than from the inherent excellency which the colours of autumn may poſſeſs; notwithſtanding what the Eſſayiſt has advanced on the ſubject. Indeed, it was from finding his ideas upon it narrow and unſatisfactory, that we were induced to trace the effects of nature's colouring, on the human mind, through its various changes; and we leave it to thoſe, who may think it worth their while to examine the two opinions, to form their own judgment.

It

* *Ripening foliage* is a phraſe which might, in a work of natural hiſtory, be objected to as not ſtrictly accurate; but in writing on the ſubject of taſte, it is perhaps more eligible, becauſe it is leſs offenſive to the ear, than *decaying* or *dying*, *fading* or *withering* foliage.

It now remains to apply theſe facts, and their effects on the human ſenſes and mind, to RURAL ORNAMENT.

With a view to ſecure in perpetual freſhneſs the favorite and firſt of nature's colours, green, provide a ſufficient extent of lawn, in the environs to be ornamented.

To break the uniformity of this lawn, to bring under the eye the delightful effects of vernal beauties, and to guard againſt the univerſal green of ſummer, plant trees, ſhrubs, and flowers of varied leaf and bloſſom, in groups and tufts of different forms, at a near view from the windows, and frequented walks; ſuch as will preſerve a ſucceſſion of varied tints of foliage and flowers, of early and later plants; that the eye may not be ſatiated with the beauties of green *: refreſhing from time

* Being cautious, however, not to introduce the native HAWTHORN; as when in bloſſom, it is *ſuppoſed* to be like a gooſeberry buſh in a cottage garden,—covered with a white ſheet! (See Eſſay page 149.) And if any of the hints thrown out by the Eſſayiſt ſhould be taken, we may expect to ſee the venerable hawthorn, heretofore the pride of park ſcenery, hewn down and caſt into the fire; leſt it ſhould offend, by its ſpottineſs,

to time, the broken ground, and forming brown roads, and gravel walks, to aſſiſt in this work of variety.

To bring the riper beauties of autumn within the view, give the firſt diſtances (or let them poſſeſs) ſome breadth of wood, but not too great to obſtruct the farther diſtances, nor to injure the effects of viſion; mixing the trees, not intimately, but in maſslets of varied ſize and figure. In the offscape, * larger and broader maſſes of wood, unmixed (of the ſame ſpecies), that they may wear the ſame colour at all ſeaſons; in order to give feature, and fulneſs of viſual effect. If the nearer diſtances riſe abruptly above the horizontal line of viſion, or ſink much beneath it, a depth as well as width of planting is neceſſary; but, if they are nearly level with it, depth is not *neceſſary*; the face only is ſeen; and to give it

ſpottineſs, or dottineſs, the eye of the pictureſk traveller, during the intolerably beautiful month of May.

* Theſe remarks ſhould rather be conſidered as the illuſtration of a principle, than as conveying didactic rules of practice. In a wide extent of naked ſurface, the principle might be applied.

it all the apparent breadth that it is capable of receiving, the ſlope ſhould be gentle; ſhooting forward from the greateſt height, ſo as to ſhow the greateſt quantity of ſurface *.

To cheer the dreary reign of winter, plant evergreens, at hand, with deciduous trees of varied bark and twig and bud; and in diſtance, large extents of evergreens, and of deciduous woods of various colours, their ſizes in proportion to their diſtances, and their

* This may be deemed a ſpecies of fraud. If it is ſuch, it is of a venial kind; for we find it frequently in nature's practice. The groups and ſmaller maſſes in foreſts, particularly in vallies dips or bottoms where the ſoil is rich, are generally of this deſcription. Here, poſſeſſion is worth contending for; and the conflicts between the ſtouter tribes of vegetables, and paſturing animals, have generally been in favour of the latter. This is a good leſſon to improvers, not to incumber, any farther than ornament eſſentially requires, flat well ſoiled lower grounds with wood; which, in ſuch ſituations, is at once unnatural, unprofitable, and unwholeſome. For theſe reaſons, the limited maſſes, ſpoken of above, will not offend, but gratify, when the *fraud* is diſcovered; provided every ſide of the maſſes be formed in the ſame, or a ſimilar way.

ſituations agreeable to their reſpective natures.

In ſhort, do what Mr. Brown has done; except planting ſmall clumps in the farther diſtances, and neglecting to plant them on the immediate foreground: errors which, in every point of view, are cenſurable. But is it not wonderful, ſeeing the imperfection of human nature, that he roſe ſo rapidly, and ſo near perfection?

CHAP. IX.

WE are now entering upon the laſt Section of the Firſt Part of this Eſſay. It profeſſes to treat of UGLINESS; which, though it certainly is, as the Eſſayiſt in his happy mode of expreſſion ſtiles it, an ungrateful ſubject, we muſt examine with attention; for notwithſtanding it appears, demonſtrably, from what has gone before, that our Author, in effect, has hitherto been preaching what Mr. Brown has practiſed,—(ſome ſmall differences excepted)

eepted) ſtill he continues to harp upon the ſame ſtring, and to *make believe* that there is really a cloſe affinity between painting and improvement. His definition, or rather idea, of uglineſs may be gathered in the following quotation.

" Of theſe three characters" (beauty, pictureſkneſs and ſublimity) " beauty is that " which moſt nearly intereſts us, and it is " ſingular that two of thoſe who have moſt " ſtudied it, and beſt written upon it, ſhould " ſo widely differ in their ideas, that the one " ſhould make beauty, and the other uglineſs, " proceed from the ſame cauſe. Mr. Burke " has obſerved, that the idea of variation, " without attending ſo accurately to the *manner* " of the variation, has led Mr. Hogarth to con- " ſider angular figures as beautiful."

" Though I have never happened to meet " with this poſition (ſo contrary to Hogarth's " general ſyſtem) in the Analyſis of Beauty, I " have no doubt of Mr. Burke's accuracy; " and I can eaſily conceive, that a painter like " Hogarth, who had obſerved the rich and " ſplendid effects produced by ſudden varia- " tions, ſhould call angles beautiful. Mr.

" Burke has, I think, clearly ſhewn that idea " to be founded on falſe principles; but I " alſo think that he himſelf, had he thought it " worth his while to inveſtigate ſo ungrateful " a ſubject as uglineſs with the ſame accuracy " he has that of beauty, would hardly have " reckoned thoſe objects the *ugliеſt* which ap- " proach moſt nearly to angular, for in that " caſe the leaves of the vine and plane would " be among the ugliеſt of the vegetable king- " dom.

" It ſeems to me that mere unmixed uglineſs " does not ariſe from ſharp angles, or from any " ſudden variation, but rather from that *want* " of form, that unſhapen lumpiſh appearance, " which, perhaps, no one word exactly ex- " preſſes; a quality that never can be miſtaken " for beauty, never can adorn it, and which is " equally unconnected with the ſublime and " the pictureſk." Page 160.

Viewing this in the maſs, it ſhows plainly how difficult a thing it is to fix, and define, the principles of taſte. Here are two men, who have probably ſpent as much time in examining thoſe principles, as any two men ever did, yet differ ſo much about the oppoſite

qualities

qualities of uglineſs and beauty, that even a third man cannot diſtinctly ſeparate them!

Our Eſſayiſt has evidently ſelected ſuch a *part* of uglineſs as beſt ſuits his purpoſe. He has two ſyſtems to ſupport; and, in adopting his idea of uglineſs, he not only ſeparates from it his favourite ſtimulant, jaggedneſs, but at the ſame time gets a home-ſtroke at Mr. Brown's Scotch fir clumps. If we underſtand our Author rightly, this would be his definition of the epithet ugly. *Ugly*,—dead, heavy, ſquat, lumpiſh, humpiſh, bumpiſh, rumpiſh, glumpiſh, ſtumpiſh, or, in one word, *clumpiſh*. We do not mean to ſay that this is exactly our Author's language, but, we believe, it is preciſely the idea he holds out, as characteriſtic of uglineſs. This, however, as we have juſt intimated, is deſcriptive of only a part of uglineſs—of the bump, hump, or rump of uglineſs; the more ſtriking limbs and features of raggedneſs, jaggedneſs, and haggedneſs, being concealed. Indeed, in the courſe of the Chapter, we find theſe amiable qualities transformed from uglineſs to pictureſkneſs; as will be ſeen.

In

In fighting his way through this Chapter, in which his new opponent, Mr. Burke, ſeems not a little to diſconcert him, he reverts to angles and ſharpneſs, qualities long ago ſettled as eſſential *ornaments* of beauty. "Some of "thoſe," he ſays, "who think that all beauty "depends on flowing lines, have criticiſed the "Grecian noſe as being too ſtrait, and form-"ing too ſharp an angle with the reſt of the "face: Whether the Greek artiſts were right "or not, it clearly ſhews it was their opinion "that ſtrait and cutting lines, and what nearly "approached to angles, were not only com-"patible with beauty, but that the effect of "the whole would from thence be more at-"tractive than by a continual ſweep and flow "of outline in every part.

"The application of this to modern gar-"dening is too obvious to be enforced. It is "the higheſt of all authority againſt continual "flow of outline, even where *beauty* of form is "the only object." (Page 164.) Who ever diſputed a well lined noſe being an *ornament* to the human face? or the ſtile of a ſun-dial to the plate? It is not *ſimple*, but *ornamented* beauty which delights, not a plain but

but an ornamented vaſe we admire, not a naked but an ornamented lawn which pleaſes; and which forms the eſſential character of modern gardening.

We muſt not paſs the deſcription of an ugly mountain, or hill: it is partly juſt; beſides, it does one good to partake in other men's enjoyments. "The ugliеſt forms (if "my ideas are juſt) are thoſe lumpiſh, and, "as it were, unformed hills, ſuch, for inſtance, "as, from one of the ugliеſt and moſt ſhapeleſs animals, are called pig-backed: When "the ſummits of any of theſe are notched into paltry diviſions, or have ſuch inſignificant riſings upon them as appear like "knobs or bumps, or when any improver "has imitated thoſe knobs and knotches, by "means of patches and clumps, they are then "both ugly and deformed." Page 165.

From this and other parts of the preſent Chapter, it appears that uglineſs, in this Author's idea, is perfectly analogous with SHAPELESSNESS, want of *form* and figure. But even this, ſurely, is only one ſide,—the backfront of uglineſs. Is not that which is ILLSHAPED, equally or more ugly than that which is merely

merely SHAPELESS? But the Author no doubt will ſay, this is only the vulgar acceptation of the word, and of courſe, not mine. And ſo let it paſs.

Yet we muſt not let it paſs ſo eaſily. Vulgar illſhaped uglineſs, we find, is transferred to *picturesqueneſs*; which might be defined the *ſtriking part of uglineſs*. The following quotation will throw ſome light on this ſubject. "An ugly man or woman with an aquiline "noſe, high cheek bones, beetle brows, and "ſtrong lines in every part of the face, will, "from theſe picturesk circumſtances (which "might all be taken away without deſtroying "uglineſs) be much more *ſtrikingly* ugly "than a man with no more features than "an oyſter *. Such uglineſs, like beauty, "when a milder degree and ſtyle of the pic-"turesk is added to it, is more diverſified, "more amuſing, as well as more ſtriking; "and, when theſe circumſtances of diſguſt, "which often attend reality, are ſoftened and "diſguiſed, as in the drama, by imitation, pic-"turesk uglineſs (to which title it has juſt as "good

* Does no s bo rder on the ſublime!

" good a right as to that of beauty) becomes " a ſource of pleaſure. He who has been " uſed to admire ſuch pictureſk uglineſs in " painting, will from the ſame cauſes look " with pleaſure (for we have no other word to " expreſs the degree or character of that ſen- " ſation) at the original in nature; and one " cannot think ſlightly of the power and ad- " vantage of that art which makes its admi- " rers often gaze with ſuch delight on ſome " antient lady, as with the help of a little " vanity might perhaps lead her to miſtake " the motive." (Page 174.) Surely, an art which can ſo far corrupt a man's taſte, as to render him capable of preferring uglineſs to beauty, and old hags to young women, ought to be avoided, as a peſtilence, rather than be courted as a *ſtudy!*

In this Chapter we detect what may be called the Author's plan of improvement; the firſt time he has ſuffered even the moſt diſtant hint of practice to eſcape him.

" Deformity in ground is indeed leſs ob- " vious than in other objects: deformity " ſeems to be ſomething that did not origi- " nally

" nally belong to the object in which it ex-
" iſts; ſomething ſtrikingly and unnaturally
" diſagreeable, and not ſoftened by thoſe
" circumſtances which often make it pic-
" tureſk. The ſide of a ſmooth green
" hill, torn by floods, may at firſt very pro-
" perly be called deformed, and on the ſame
" principle (though not with the ſame im-
" preſſion) as a gaſh on a living animal.
" When the rawneſs of ſuch a gaſh in the
" ground is ſoftened, and in part concealed,
" and ornamented by the effects of time and
" the progreſs of vegetation, deformity, by
" this uſual proceſs, is converted into pic-
" tureſkneſs; and this is the caſe with quar-
" ries, gravel-pits, &c. which at firſt are
" deformities, and which, in their moſt pic-
" tureſk ſtate, are often conſidered as ſuch by
" a levelling improver. Large heaps of
" mould or ſtones, when they appear ſtrongly,
" and without any connection or concealment,
" above the ſurface of the ground, may alſo
" at firſt be conſidered as deformities, and
" may equally become pictureſk by the ſame
" proceſs.

" This

"This connection between pictureſkneſs "and deformity cannot be too much ſtudied "by improvers."—Page 168.

Here, it very clearly comes out, that pictureſkneſs is the child of deformity; and, by inference, render your place deformed in order that it may become pictureſk. Hence, gaſh and ſlaſh, the more madman-like the better; disfigure and deface, by pits and correſponding mounds, after the manner of quarries, every ſwell and ſlope which dares to be beautiful; and make trenches and raiſe banks, ſuch as are intended to repreſent hollow lanes in Landſcape painting; being careful to collect the ſtones which ariſe, into large heaps on the ſurface. Having thus made the entire environs as ugly—pſhaw!—deformed—as may be—why what then?—Why ſo let them remain, until it ſhall pleaſe the Genius of Pictureſkneſs to do away the deformity. If this ſhould not happen during the lifetime of the deformer—pooh!—the improver,—his ſon, or his grandſon, may be able to look out at his window without d-----g the Pictureſker. If this is not preciſely the Author's plan, his book is to blame.

Such

Such therefore, it may be conceived, is the Eſſayiſt's plan of producing pictureſkneſs. We, too, have a plan. Pictureſkneſs being a ſomething between beauty and deformity; either of which, being engendered by neglect, produces, in due time, this favorite babe of the painter. Theſe premiſes, we believe, will neither be denied nor diſputed. Be it therefore our's to make the place beautiful, in the firſt inſtance; and, whenever the owner and his friends are cloyed with ornamented beauty, to ſuffer neglect to cover it, and thus beget pictureſkneſs.

The remarks on ugly buildings, ugly colours, ugly minds, and ugly women, are not in themſelves poſitively *ugly*, though by no means *ſtriking*. On the laſt they are the moſt intereſting; and it will be proper to pauſe here awhile, to examine into what conſtitutes pictureſkneſs and beauty in the human face.

Mr. Gilpin ſays, "would you ſee the hu-
"man face in its brighteſt form of *pictureſk*
"*beauty*, examine that patriarchal head.
"What is it, which gives that dignity of
"character; that force of expreſſion; thoſe
"lines of wiſdom and experience; that ener-
"getic

" getic meaning, ſo far beyond the roſy hue,
" or even the bewitching ſmile of youth?
" What is it, but the forehead furrowed with
" wrinkles? the prominent cheek-bone catch-
" ing the light? the muſcles of the cheek
" ſtrongly marked, and loſing themſelves in
" the ſhaggy beard? and, above all, the
" auſtere brow, projecting over the eye—the
" feature which particularly ſtruck Homer in
" his idea of Jupiter, and which he had pro-
" bably ſeen finely repreſented in ſome ſtatue;
" in a word, what is it, but the *rough* touches
" of age?"—Eſſay on Picturesk Beauty, p. 10.

The Eſſayiſt, having traced the qualities of inſipidity and beauty, in the human face, proceeds—" If now we return to the ſame
" point from whence we began, and conceive
" the eyebrows more ſtrongly marked—the
" hair rougher in its effect and quality—the
" complexion more duſky and gipſy-like—
" *the ſkin of a coarſer grain*, with ſome moles
" on it—a degree of caſt in the eyes, but ſo
" ſlight as only to give archneſs and pecu-
" liarity of countenance—this, without alter-
" ing the proportion of the features, would

" take off from beauty what it gave to cha-
" racter and pictureſkneſs."—Page 178.

Hence it appears, evidently, from theſe authorities, that a *roughneſs* or *coarſeneſs of ſkin* is eſſential to PICTURESK BEAUTY,—*or* PICTURESKNESS; which are here, demonſtrably, the ſame thing, under different names.

From theſe definitions of pictureſkneſs, a face pitted with the ſmall-pox is pictureſk; for, although the Eſſayiſt has claſſed it among deformities, he has clearly done it on the principle of prudence, not on that of pictureſkneſs: for, notwithſtanding a face, recently ſcarred with the ſmall-pox, undergoes a temporary deformity, as a lawn cut up into pits and gullies, yet time has the ſame effect on the one as the other, in producing pictureſkneſs; and it may reaſonably be expected, that, ſhould pictureſkneſs become the rage, ſome of its infatuated admirers will write a book to ſhow, that SUTTON was a blockhead, and his followers all fools; and that the art of INOCULATION ought to be hooted out of the country; leſt the human face, as well as the face of nature, ſhould become beautiful paſt all bearing. The only difference, in this point

of

of view, between Brown and Sutton, modern gardening and inoculation, is, that one creates beauty,—the other preſerves it.

The Eſſayiſt cloſes his remarks on ugly women, with the following inference and application:—" It plainly appears how cloſe " the connection is between beauty and inſi- " pidity, and between pictureſkneſs and de- " formity, and what " thin partitions do their " bounds divide."

" The whole of this applies moſt exactly " to improvements: the general features of " a place remain the ſame, the accompani- " ments only are changed, but with them " its character. If the improver (as it uſu- " ally happens) attends ſolely to verdure, " ſmoothneſs, undulation of ground, and " flowing lines, the whole will be inſipid. " If, on the contrary (what is much more " rare), the oppoſite taſte ſhould prevail; " ſhould an improver, by way of being pic- " tureſk, make broken ground, coves, and " quarries all about his place; encourage no- " thing but furze, briars, and thiſtles; heap " quantities of rude ſtones on his banks, or " to crown all, like Mr. Kent, plant dead

" trees; the deformity of ſuch a place would, " I believe, be very generally allowed, though " the inſipidity of the other might not be ſo " readily confeſſed."—Page 178.

Here we ſee the Eſſayiſt renouncing all pretenſions to raiſing pictureſkneſs out of deformity; and, of courſe, where pictureſkneſs is to be created, he leaves Mr. Brown and his followers in full poſſeſſion of the field of improvement.

The Chapter cloſes with remarks on beauty, pictureſkneſs, and deformity, as they are diſtinguiſhable by the ſenſes of taſting and ſmelling.

" I may here remark, that though pictu- " reſkneſs and deformity are ſo ſtrictly con- " fined to the ſenſe of ſeeing, yet that there " is in the other ſenſes a moſt exact reſem- " blance to their effects; this is the caſe not " only in the ſenſe of hearing (of which ſo " many examples have been given) but in " the more contracted ones of taſting and " ſmelling, and the progreſs I have men- " tioned is in them alſo equally plain and " obvious. It can hardly be doubted that

" what

" what anſwers to the beautiful in the ſenſe " of taſting has ſmoothneſs and ſweetneſs for " its baſis, with ſuch a degree of ſtimulus as " enlivens but does not overbalance thoſe " qualities; ſuch, for inſtance, as in the moſt " delicious fruits and liquors. Take away " the ſtimulus, they become inſipid; increaſe " it ſo as to overbalance thoſe qualities, they " then gain a peculiarity of flavour, are ea- " gerly ſought after by thoſe who have ac- " quired a reliſh for them, but are leſs adapt- " ed to the general palate. This correſponds " exactly with the pictureſk: but if the ſti- " mulus be increaſed beyond that point, none " but depraved and vitiated palates will en- " dure what would be ſo juſtly termed de- " formity in objects of ſight. The ſenſe of " ſmelling has in this, as in all other reſpects, " the cloſeſt conformity to that of taſting."

Page 179.

As theſe concluding remarks do not belong, particularly, to the ſubject of uglineſs, they may ſeem to have been held back in reſerve, as a *coup de grace*; and they eſtabliſh firmly, and in the moſt happy manner, the

principles which have been ſo repeatedly laid down; and with an effect ſo favourable to the preſent ſtyle of ornamental gardening. As for example:

Milk is ſub-beautiful or inſipid, as a naked down, a wide meadow lately mown, or a boundleſs unbroken extent of lawn, ſuppoſing that ſuch a thing ever did or ever may exiſt.

Add honey to the milk, it becomes beautiful, is in ſome degree intereſting; as a lawn bounded by a border, cornice, or belt of trees, ſhrubs and flowers.

Add to theſe a ſufficient quantity of the enlivening ſpirit of the grape or ſugar-cane, to take off the luſcious maukiſhneſs of milk and honey, and give it that degree of ſtimulus which is "adapted to the general palate." Thus we have beauty happily adorned, or in other words, ornamented beauty; ſuch as appears in a ſmooth, ſoft, green velvet lawn, adorned with elegant groups of trees, ſhrubs, and flowers; its extent being marked by a broken border, or chain of maſſes of wood, ſo placed as to hide deformities; with opening

ing glades or viſtas between, to ſhow, in detail, the more ſtriking parts of the offscape.

Again, add to this delicious nectar more ſtimulus; increaſing the quantity ſo as to overbalance and diſguiſe its ſmoothneſs and ſweetneſs; it then gains a "peculiarity of fla-"vor, and is eagerly ſought after by thoſe "who have acquired a reliſh for it;" in fine, has acquired a ſimilar ſort of pictureſkneſs to a piece of rough ground overrun with rubbiſh, broken by old pits, rough ſtone-heaps, and rugged ant-hills, cut up with cart-ruts, and poached by the feet of ſtarven cattle, jack-aſſes, and worn-down cart-horſes.

Laſtly, add pepper and muſtard to the mixture, it is deformed; even as a piece of ground recently broken up into pits, quarry places, hollow ways, and river-beds.

But as milk and honey do not agree with every man's ſtomach, and as this ſtyle of illuſtration is at once elegant and inſtructive, it will not be loſt time to change our liquor, and go over the ground a ſecond time. Let pure water be the inſipid baſis. It has long, very long indeed, been recommended, as wholeſome and meet, to add wine to our water: they form

liquor, beautiful and elegant, both to the eye and the palate. But it is in wine alone we perceive the enlivening ſtimulus, the accordant ſymbol of ornamented beauty: even ornamented beauty itſelf is not inſenſible to its charms. But add brandy to the wine, or ſubſtitute brandy in its ſtead, the irritation becomes exceſſive; and though ſuch ſtimulating draughts may be "eagerly ſought after by "thoſe who have acquired a reliſh for them," they certainly "are leſs adapted to the general "palate," than ſoft, well-flavoured, generous wine.

This happy ſtyle of illuſtration might be extended to plain roaſt and boiled, without and with ſuitable ſauces,—to ſtews, ragouts, grillades, and devils, of every degree of cayennity or pictureſkneſs.

The ſenſe of ſmelling, too, admits of ſimilar illuſtration; as the primroſe, the violet, the roſe,—happy emblem of ornamented beauty; thence riſing to the more ſtimulating geranium and jonquil; ſtill aſpiring to the effluvia of garlic, and the fumes of aſſafœtida: the quinteſſence of pictureſkneſs!

In

In whatever light we view pictureſkneſs, it appears as a vicious habit—a depravity—ſimilar to that of eating devils, drinking drams, and ſmoking aſſafœtida; ſnuffing high-dried Iriſh blackguard *, and uſing highly ſcented perfumes; which laſt, though leaſt, is now conſidered, even in the land of taſte, a depravity —as Signora Piozzi—or any one elſe can tell. But ſo it will ever be: Mankind are prone to vicious habits and depravity, which frequently gain a temporary countenance from faſhion; but among cultivated minds their reign is ſhort; a ſenſe of propriety will ever bring ſuch minds back to reaſon and conſiſtency.

To check the progreſs of this vagrant vice is the duty of every man who is a friend to truth and propriety, and it has frequently been attempted with good effect. But it ſeems to have been reſerved for the Author of the Eſſay under review, to ſit down deliberately to encourage depravity. As well might he, in ſeeming earneſt, recommend to men of affluence and education, to live in huts

* The name of a ſpecies of ſnuff.

huts and wear ſheep-ſkins; go unwaſhed and uncombed; eat amidſt naſtineſs, and ſleep among filth; recommend a ſyſtem of ſlovenlineſs and neglect *within* as *without* their habitations. No intricacy of compoſition, nor high-varniſhed finiſhing, will ever, it is hoped, be able to eſtabliſh, even for a day, ſuch a ſyſtem of depravity.

PART

PART II. CHAP. I.

WE now enter Part the Second, Chapter the Firſt. The reader perhaps will ſay, Why proceed farther? Have we not already ſeen enough to ſatisfy us, that Landſcape painting and Rural ornament are diſtinct profeſſions, and ought to be guided by diſtinct principles? that the latter, in its preſent ſtate of advancement, is nearly what it ought to be? and that its defects have been ſhown, and their remedies pointed out in the Review of the Firſt Part?

Be this as it may, we cannot, with ſtrict honour and ſafety, ſtop here. The aſſailant preſſes on, with undiminiſhed ardor, and with ſteps of ſeeming firmneſs, as if he really thought his cauſe were good. This plauſible way of proceeding, added to his talent for attack, render him an enemy of no mean danger. He muſt therefore be driven off the ground; chaced into the dells and dingles of

the

the offscape, and farther distances: in the immediate environs, at least, not a hollow way, pit, or quarry place must be left to hide him, nor a bush of blackthorn and brambles to skreen him; lest some honest *proser* (a sort of innocent creature that will presently be exhibited) should be caught in his bush-fighting mode of attack *.

The preamble of the Second Part runs thus:

"Having now examined the chief qualities that in such various ways render objects interesting; and having shewn how much the beauty, spirit, and effect of landscape, real or imitated, depends upon a due mixture of rough and smooth, of warm and cool tints; and of what extreme consequence variety and intricacy are in those as well as our other pleasures; having shewn too that the general principles of improving are in reality the same as those of

* We have been led into this train of figurative language, not more by the nature of *literary contest*, than from the *military arguments*, so prevalent, and so warmly urged, at the time of writing,

" of painting, I ſhall next inquire how far the " principles of the laſt mentioned art (clearly " the beſt qualified to improve and refine our " ideas of nature) have been attended to by " improvers."—Page 183.

If, led away by an enthuſiaſtic love of painting, the Eſſayiſt wrote this from falſe conviction, he certainly is entitled to much commiſeration. If, on the other hand, his aim ſhould appear to be merely that of deſtroying a beautiful edifice, of pulling down a goodly palace, with no other view than to *reign among its ruins!* ordinary readers will be able to appreciate the deſerts of his performance.

This diviſion of the work hints at the hiſtory of the Rural art, makes mention of thoſe who eſtabliſhed it, and ſpeaks of its abſurdities. KENT, he gives us to underſtand (through the aſſiſtance of Mr. Walpole's paper), was the firſt of the wrongheads. Kent, we are alſo told, was a *painter*, and *his* abſurdity was that of *planting dead trees.*

Did not the Eſſayiſt perceive that, in putting theſe two facts together, he was expoſing the falſe foundation of his favourite ſyſtem; and proving ſo far as theſe circumſtances

ſtances go, the *danger* of ſtudying Landſcape painting, with a view to its imitation in rural ornament? Who, but a ſtudent in painting—one who had been accuſtomed to ſee dead ſtumps ſticking out of canvas, could have thought of planting dead trees in a living Landſcape? The moſt glaring abſurdity, that has crept into modern gardening, appears evidently to have been effected by a ſtudy of Landſcape painting.

Thus, although we are drawn on reluctantly from Chapter to Chapter, we regret only the entrance; for every ſucceeding Section affords freſh matter to make us amends, and to aſſiſt us in eſtabliſhing, on rational principles, and a firm baſis, the art we are defending: an art at once polite and uſeful; the comforts it affords being not leſs than the pleaſures it is capable of exciting.

Kent, though he made ſome progreſs in his new profeſſion, was never great in it, was ever a ſmatterer in the art—a mere man of canvas *. It was left for BROWN to give exiſtence and celebrity to the profeſſion.—Brown was bred

* See Mr. WALPOLE's paper.

bred a gardener; was, by early education, a planter and a former of ground and water; though it were only a terrace or a bowling-green—a canal or the baſon of a fountain. His initiatory element was the environs of a great man's houſe. He knew what was there wanted, to add to the comforts, as well as the pleaſures, of educated manners and cultivated minds—of the family and friends of a man of faſhion and refined taſte,—of a Temple, —of a Cobham. It would, indeed, be giving to Brown more, perhaps, than he is rightfully entitled to, to ſay that Stowe is all his own; for although to his extraordinary genius the execution may be owing, it is highly probable, that Lord Cobham and his friends aſſiſted him in the deſign. Indeed, this alone can account, on rational grounds, for the degree of excellency he there attained in his firſt attempt. If, however, in the courſe of his practice, and in a few particular inſtances, the lawn ſhould ſtill partake of the bowling-green, and the continuous belt bear ſome reſemblance to the border of a walled garden, ought we, ſeeing the force of habit, and the imperfections of human nature, to be *angry* at

at the circumſtance, or to *abuſe* his memory and *revile* his art, becauſe, forſooth, he was not more than man? It is enough to know the general fact, a fact which is well known to thouſands who are capable of judging of it, that, through the nature of his primary profeſſion, his naturally good abilities, his obſervations on natural ſcenery, the hints he might receive from men of general taſte, and the ſtudy of Kent's performances—(defective as they might be,—profiting equally by his miſcarriages and ſucceſs)—Brown raiſed the art of embelliſhing natural ſcenery, in the more immediate environs of faſhionable reſidences, to a degree of excellence; and this with a rapidity which no other liberal art ever experienced. Marking the ſlow progreſs which the arts of ſculpture, architecture, and painting made (the laſt moſt eſpecially) through a ſeries of centuries, every man, who is not a miſanthrope, muſt acknowledge, if not admire, the GENIUS OF BROWN.

In paſſing along the current of ſpleen which the Author has thought fit to direct againſt the memory of this valuable man, we were momentarily ſeized with the ſame malign influence.

influence. Oppoſite one part, we find our pencil, by a kind of *animal-magnetic* ſympathy, has written "inſolent"—in another place "pitiful," oppoſite a third "contemptible "ſpleen!—from what could it all ariſe?" Thoſe who are acquainted with the grounds of Stowe and of Fiſherwick, will find no difficulty in *ſtamping* the following paſſage. "No "profeſſor of high reputation ſeems to have "appeared after him, till at length, that the "ſyſtem might be carried to its *ne plus ultra* "(no very diſtant point) aroſe the famous "Mr. Brown, who has ſo fixed and deter-"mined the forms and lines of clumps, belts, "and ſerpentine canals, and has been ſo ſteadily "imitated by his followers, that had the im-"provers been incorporated, their common "ſeal, with a clump, a belt, and a piece of "made water, would have fully expreſſed "the whole of their ſcience, and have ſerved "for a model as well as a ſeal." Page 187.

It may be right to examine the *charges* of this ſeal *. The CLUMP has been already

* But firſt let us collect into a focus, a *few* of the *gloomy rays*, with which this PART of the Eſſay is attempted to be *lit up*.

"Whit

ſpoken of as being too frequently miſplaced; occupying the diſtances, inſtead of the nearer grounds.

" What Arioſto ſays of a grove of cypreſſes has al-
" ways ſtruck me in looking at made places,
" —che parean d'una *ſtampa* tutte impreſſe.
" They ſeem caſt in one mould, made in one frame;
" ſo much ſo, that I have ſeen places on which large
" ſums had been laviſhed, unite ſo little with the
" landſcape around them, that they gave me the idea
" of having been made by contract in London, and
" then ſent down in pieces and put together on the
" ſpot.
" Buying taſte ready made is a good deal like buying
" love ready made, and almoſt as common: I ſhould ſup-
" poſe too that the enjoyment of both the purchaſers is
" much upon a par." Note page 187.

We cannot ſay that we have ſeen *all* the places in this Iſland; though it is much in our way to ſee places; but we can with ſafety aſſert that we never ſaw any two which bore more reſemblance to each other, than do the faces of our numerous acquaintances. We ſpeak here of larger places (as we ever do when we ſpeak generally) where the environs are thrown open on different ſides: in which caſes, the features let in,—even though compoſed of ground, wood and lawn, only, without any aſſiſtance from water or buildings,—ſeldom fail to give a variety infinitely greater than the human face is capable of affording; it being limited to *one ſet* of features; whereas

grounds. This appears to be Mr. Brown's greateſt error; and perhaps his only error,

whereas the features of places are without number: and there are few places of any extent which are not marked by *unique* features.

In the environs of London, at Mile End, Hackney and Iſlington, where the Eſſayiſt might well be ſuppoſed to have *made his ſtudies*, and where the places are hemmed in, perhaps, on every ſide, excepting on the front of the houſe, a degree of monotony may be obſervable.

" It is very unfortunate that this great legiſlator of " our national taſte, and whoſe laws ſtill remain in " force, ſhould not have received from nature, or have " acquired by education, more enlarged ideas. Claude " Lorrain was bred a paſtry-cook, but in every thing " that regards his art as a painter he had an elevated " and comprehenſive mind; nor in any part of his " works can one trace the meanneſs of his original " occupation. Mr. Brown was bred a gardener, and " having nothing of the mind or the eye of a painter, " he formed his ſtyle (or rather his plan) upon the mo- " del of a parterre, and transferred its minute beau- " ties, its little clumps, knots, and patches of flow- " ers, the oval belt that ſurrounds it, and all its twiſts " and crincum crancums, to the great ſcale of na- " ture.

" *This* ingenious device of magnifying a parterre " *calls to my mind a ſtory* I heard many years ago. A country

in principle. The form of his clumps, invariably, we believe, a circle, may be objected to:

" country parſon, in the county where I live, ſpeaking " of a gentleman of low ſtature, but of extremely " pompous manners, who had juſt left the company, ex- " claimed, in the ſimplicity and admiration of his " heart, Quite grandeur in miniature, I proteſt. This " compliment reverſed, would perfectly ſuit the ſhreds " and patches that are ſo often ſtuck about by Mr. " Brown and his followers, amidſt the noble ſcenes they " diſfigure, where they are as contemptible and as much " out of character as Claude's firſt edifices in paſtry " would appear in the dignified landſcapes he has paint- " ed." Page 188.

Far fetched, and ill applied!

" There is another circumſtance in his plantations " that deſerves to be remarked: a favourite mixture " of his was that of beech and Scotch firs, and in " nearly equal proportion: if unity and ſimplicity of " character in a wood is to be given up, it ſhould be " for the ſake of a variety that will harmonize; " which *two* trees, ſo equal in ſize and in numbers, " and ſo ſtrongly contraſted in form and colour, can " never do.

" *This puts me in mind of an anecdote* I heard of a " perſon very much uſed to look at objects with a pain- " ter's eye:—He had three cows; when his wife with " a very proper economy obſerved, that two were " quite ſufficient for their family, and deſired him to

" part

to: if, however, the oval be the moſt pleaſing of all ſimple figures to the eye, he was right in preferring the circular form; as, in the nature of viſion, it takes an oval appearance, from whatever ſide or point it is viewed. But neither the circle nor the oval is admiſſible, unleſs in highly embelliſhed ſcenery, or where

" part with one of them. Lord, my dear, ſaid he, *two* " cows you know will never group."

" A third tree (like a third cow) might have connected " and blended the diſcordant forms and colours of the " beech and Scotch fir; but every thing I have ſeen of " Mr. Brown's works have convinced me that he had, " in a figurative ſenſe, no *eye*; and if he had had none " in the literal ſenſe, it would have only been a private " misfortune,

" And partial evil, univerſal good."

Can any verbal cenſure reach a mind capable of dictating this paſſage? Would the corporal puniſhment inflicted on Regulus be too ſevere for any man capable of loading the *memory* of another with ſo much malevolence?

His eyelids————————

————————————

See the lines *at full length!* in page 267 of the Eſſay on the Pictureſk.

temporary nurſeries of groups or ſingle trees are deſired.

The BELT, too, has been ſpoken of, as being too long and continuous. This, however, occurs *chiefly* about ſmall places, cloſed in by neighbours, and liable to overlookers; or where a road lies on the outſide of the paling, as very frequently happens: but, even in this caſe, breaks have a good effect, at a ſuitable diſtance from the houſe or ſcene of retirement; as well to give variety and animation to the views, as to gratify the traveller.

This error of practice, however, muſt not always be laid to the charge of Mr. Brown, or his followers; but frequently, perhaps, has ariſen from a miſtaken idea of ſome of their employers, that a place ſhould be ſhut out, entirely, from the public eye; thus depriving themſelves of gratification, while they are robbing others of an enjoyment; which, on reflection, might afford the owner ſtill farther gratification. Beſide, it ſeldom happens that the ſituation of a houſe is ſuch, that the offſcape affords no agreeable objects; eſpecially when ſeen through a glade or viſta,—which aſſiſts,

aſſiſts, ſometimes very happily, in forming an agreeable compoſition, a painter's whole.

If one of Mr. Brown's ſucceſſors has ſhut out the ſea from a houſe, ſituated we are not told where, by means of a belt, or unbroken line of wood, merely upon the plan of belting, he or his employer, *if the evil could not readily be removed*, would have much to anſwer for. But was not this ſkreen intended to hide a muddy flat ſhore of an eſtuary, or to endeavour to break the cutting winds which the ſea (even an arm of it) too frequently ſends on ſhore? The account is very imperfect.

Of made WATERS, the laſt charge on the ſeal, we ſay nothing, here, as they will require to be ſpoken of hereafter. What farther requires notice, in the preſent Chapter, are groups, old avenues, and what the Writer calls the method of thinning trees.

It does not clearly appear, in this Eſſay, what the Author means by a GROUP, or how it differs from a clump, except that it does not rhime with lump. It is true, we ſometimes ſee, in park and foreſt ſcenery, that "natural groups,—being formed by "trees of different ages and ſizes, and at dif-

" ferent diſtances from each other, often too " of a mixture of timber trees with thorns, " hollies, and others of inferior growth,—are " full of variety in their outlines; and from " the ſame cauſes no two groups are exactly " alike." (Page 190.) But how are ſuch groups to be formed by art? And ſuppoſing that the Eſſayiſt is furniſhed with a recipe for making them, how long time will it take to complete them, ſo that they ſhall be fit to be ſeen? And although we ſometimes ſee ſuch happy productions of neglected nature, do we not much oftener ſee, eſpecially in foreſt ſcenery, natural groups of a very different deſcription? Not clumps, but literally, low ſquat vulgar lumps—ſtunted broad-topt oaks, overſpreading blackthorns and brambles, moulded, by the mouths and horns of the ſtarving ſtock, into forms not unlike thoſe of turnips cut in halves? If the Author's eye be ſet to light airy groups, full of variety in their outlines, let him go to Fiſherwick, and there he will ſee his favourite plane, with leaf enjagged, ſtanding in groups of unparalleled elegance; yet raiſed by the hand, and nurtured under the eye, of that low-bred, ignorant,

rant, contemptible clump-maker, Brown; who, if we are to believe implicitly this Eſſay, never made any thing in his life, but a clump, a belt, and a ſerpentine canal!!!

The moſt *reaſonable* part of this Chapter relates to the old Gothic avenue, if we may ſo ſpeak. But how does the ſtraightneſs, ſtiffneſs, ſmoothneſs, the ſimplicity, ſameneſs, and ſoul-ſoothing ſolemnity of the avenue *, accord with the variety, intricacy, jaggedneſs, raggedneſs, and irritability of pictureſkneſs? In a recluſe ſituation, or mixing with a large maſs of woodineſs, the avenue is truly valuable, as part or appendage of a magnificent place: but ſingly, in an expoſed part, it is altogether untractable in compoſition; being certainly the moſt unnatural of all the planter's productions. We ſometimes, in nature, ſee a continued ſweep of woodineſs, as along the hang of a winding hill (by the way, very much reſembling the Brownéan belt), and frequently

* Alliteration is a ſpecies of monotony; though much inferior, as ſuch, to two rows of trees and a gravel walk, and ten thouſand ſuch *admired productions*, on the ſelf-ſame regular plan!

frequently a "natural group," which is nearly circular; but never did Dame Nature raiſe two rows of trees, in ſtraight lines, perhaps acroſs hill and dale, parallel to each other, and a mile or more in length. Such unnatural ſights might indeed "alarm the "picturesk traveller," and be truly deemed the diſfigurement of diſtricts: in removing them Mr. Brown had infinite merit. Even thoſe which he has left, in recluſe ſituations, are more to be admired for their age, than for any other quality. An old avenue, like an old building, fills the mind with ſubject of reflection. Antiquity, alone, is capable of rendering the mereſt trifles, things in themſelves the moſt inſignificant, intereſting: as every antiquary knows. Had the Eſſayiſt lived a century ago, when theſe now venerable avenues were planted, what contemptuous ſneers would he not have thrown at the two rows of beſom-tipped hop-poles, ſupported by ſtakes, bound with thumb-bands, and guarded by furze faggots? Or had he not lived until a century hence, what praiſes would he not have beſtowed on the venerable belt!

It

It requires ſome little penetration to find out what this heaven-born Landſcape-maker exactly means by "the method of thinning "trees."—A planter would either conceive it to be the thinning of boughs of ſingle trees, ſo as to give an *ugly lumpiſh* tree a degree of lightneſs and character (which, by the way, is in ſome caſes practicable), or the thinning of the trees of a grove, ſo as to give the remaining ones head-room, and to aſſiſt in relieving, in due courſe of time, from lumpiſhneſs and clumpiſhneſs, the grove itſelf: an operation which may frequently be performed with good effect. It comes out, however, that what is meant is the arduous taſk of ſetting out, as a woodman would expreſs it, the natural or fortuitous woodineſs, roughets, hedgerows, and ſingle trees, occupying, without form and void, the environs of a houſe or ſite to be ornamented: breaking them, in ſuch a manner, into maſſes, groups, and ſingle trees, and giving to the ground ſuch a variety of figure, as will furniſh the views from the houſe, or other principal point, with all the variety of feature and expreſſion they are capable of receiving from ſuch fortuitous materials.

We

We will admit, by way of argument, that Mr. Brown and his followers have not done this part of their work exactly right, and that the Eſſayiſt is juſtified in ſaying—"the different "groups are to be cleared round till they be-"come as clumplike as their untrained natures "will allow, and even many of thoſe outſide "trees that belong to the groups themſelves "(and to which they owe, not only their beauty, "but their ſecurity againſt wind and froſt) "are cut down without pity if they will not "range according to their model;" (p. 292.) yet, ſurely, does not the very mention of their doing this part of their work at all, unſay all that has been ſaid about their laying the entire environs waſte, clearing away every thing from the foreground, leaving it a ſheet of inſipid green ſward, ſurrounded by a belt? Even in this Chapter, we are told, that a place * (of which, as we have ſaid before, we have a very lame account) has been diſmantled in that moſt ſhameful manner.

It is not *probable*, however, that the moſt ſtupid of Mr. Brown's ſucceſſors ſhould be guilty

* The ſea-ſide place mentioned above.

guilty of ſuch a crime: and we could as readily believe, that the embelliſher of Stowe, and the creator of Fiſherwick, would have attempted to remove the planets out of their orbits, as to remove from the environs of a reſidence, any maſs, group, or ſingle tree, poſſeſſing a degree of picturable effect *; except to give

* PICTURABLE. This epithet we have formerly uſed in the Treatiſe on Planting, &c. and we have continued the uſe of it in this Review, merely through a deficiency in the language. It is applied to what is *pleaſurable, grateful, ſatisfactory*, to an eye converſant with natural ſcenery; whether the pleaſure, gratification, or ſatisfaction ariſes from the beautiful, the pictureſk, or the ſublime; and, of courſe, to what would pleaſe *ſuch an eye* in a PICTURE, *if painted with ſucceſs*. To convey a definition of this word, as it is applied to groups and ſingle trees, to men whoſe eyes have been vitiated by paintings, we ſay it is deſcriptive of thoſe of elegant ſtructure, and graceful outline; ſuch as CLAUDE ſeems ever to have choſen for his pencil: not the ſtaring ſtumps of Salvator Roſa, nor the foul-bottomed foreſt clumps ſo much bepraiſed by our Eſſayiſt. To ſpeak of ſingle trees, it applies to ſuch as might be called Nature's favorites; ſuch as have riſen, or are calculated to riſe, to forms of magnificence, and to endure for centuries: not the feeble ragged race, whoſe ricketty limbs are liable to be torn off by every blaſt; yet

give a ſtill higher degree of ſuch effect to thoſe which he left; or unleſs it hid, from the principal point of view, greater excellency in the offscape.

What the Eſſayiſt advances reſpecting the clumping of avenues, is in part juſt; but not altogether ſo: there are ſituations in which avenues may be broken with good effect. As for inſtance, ſuppoſe an avenue of limes, ſomewhat leſs than a century old, ſhould run acroſs the view from the principal points, with a lovely ſwell behind it; and, in front, a gentle ſlope of the ſame rich paſture ground; with a well balanced venerable oak on the ſwell behind, hid (as well as moſt of the ſlope) by the avenue, and with a magnificent beech on the foreground, whoſe upper part was cut off, in the effect of viſion, by the avenue: cannot even a novice in the Rural art readily comprehend, that by breaking the avenue,

yet ſuch as we generally ſee *expoſed* on canvas! Claude, it might ſeem, ſtudied nature, before his eye had an opportunity of being vitiated by ſtudying *unnatural* paintings. PICTURABLE, therefore, does not refer to what *has been repreſented*, but to what is *capable of being repreſented*, with good effect, in a PICTURE.

avenue, ſo as to let in the oak and the beautiful ground behind, and again, to give full freedom to the beech, ſo as to ſhow its varied outline upon one entire ſweep of green ſward, the general view would be thereby improved; provided the outlines of the remaining maſſes and groups of the avenue happily harmoniſed with thoſe of the beech and oak? Theſe are not the ſuggeſtions of fancy *.

Having however ſaid this, it will be right to add, leſt it might lead unexperienced artiſts to imitate unſucceſsfully, that the operation requires the cloſeſt attention, and the moſt mature ſtudy of the given ſubject. It cannot be performed, with any degree of certainty of ſucceſs, except in the Spring, when the trees of the avenue are foliating, or in the Autumn, when the leaves are changing. But the former is much the moſt eligible ſeaſon; as the ſtructure, as well as the outline, of each tree is then more diſtinctly ſeen. During ſome days, according to the ſeaſon, no two trees, though of the ſame ſpecies, wear exactly,

* This inſtance occurred in practice, at BUCKLAND, a Seat of LORD HEATHFIELD, in Devonſhire.

actly, perhaps, the ſame colour: while one retains the brown of winter, another is forming its buds, a third is in fuller bud, a fourth burſting, a fifth in tender pallid leaf, a ſixth of a deeper green, &c. &c. ſo that, during this juncture of time, it ſeldom or ever happens that the branches of two adjoining trees cannot be diſtinctly obſerved, let them be mixt how intimately ſoever with each other: and of courſe, the effect of the one may be foreſeen before the other is removed. It need not be added, that if ſuitable outlines cannot be had, the avenue ought to ſtand entire, or be wholly removed.

Upon the whole of this Chapter, it may be ſaid, that, being an attempt to apply the principles hazarded in the former Part, it diſcovers a greater want of practical information, than any which has gone before: and that it makes but little, either for the Author's own ſyſtem, or for that of Mr. Brown; unleſs, indeed, in ſo far as it has ſhown the danger of ſtudying Landſcape painting, by thoſe who mean to excel in the embelliſhment of natural ſcenery; and except that it has ſufficiently done away the falſe charge,—which has throughout been

brought

brought againſt modern gardening,—of reducing the foreground, invariably, to a ſheet of naked lawn.

CHAP. II.

THE preſent Chapter being a continuation of the paſt, and being, or preſuming to be, *didactic*, the ſame train of errors and miſconceptions is common to both. The reading of the forty pages, of which the Second Section conſiſts, has, we ſee, produced ſix-and-thirty marginal remarks; moſt of them noting inaccurate, trite, or frivolous paſſages. A reader, poſſeſſing but an ordinary knowledge of the ſubject of Rural ornament, muſt, in going through theſe two Sections, experience the ſame ſort of aukward feelings, which a painter neceſſarily would, in hearing a gardener, or one of his men, expatiating on pictures, and attempting to lay down the law of Landſcape painting.

No inconſiderable part of the Chapter is taken up in execrating the SCOTCH FIR; a tree which no one now thinks of planting; unleſs as a nurſe to more valuable trees, or unleſs in high expoſed ſites; and even there the LARCH may be ſaid to have already ſuperſeded it. Half a century ago, before Brown, and other admirers of modern Engliſh gardening, introduced plantations of deciduous trees, the fir almoſt alone was propagated; and we may venture to predict that, half a century hereafter, there will ſcarcely be a grove, or even a clump of Scotch firs left ſtanding, in *England*; except in the ſituations above mentioned. Many of the early plantations have already experienced the proweſs of the woodman, and many, at this time, are ready for his axe; are ripe as a crop, and ought to be harveſted. In well ſoiled ſituations, the fir, unmixed with other trees, is odious; it has acquired, through an aſſociation of ideas, a power of giving a bleak and barren appearance to the richeſt and moſt genial ſites, and never appears with good effect, except in elevated ſituations; nor there without a *heathy ground*. Climbing up the

the ſides of its native mountains, it is the cauſe of great cheerfulneſs; or rather, ſhall we ſay, has a happy effect in leſſening the drearineſs of extenſive heathy waſtes; eſpecially in winter, and early ſpring, before the few deciduous trees, found in ſuch ſituations, put forth their foliage.

The Eſſayiſt's obſervations on SINGLE TREES are applicable to painting, only. On canvas, an elliptical tree, as an oval clump, refuſes to aſſimilate in compoſition, and forms, by its regular outline, a ſtiff formal blot in the picture: but not ſo in natural ſcenery; where it makes at leaſt a *beautiful* variety among trees of ſtronger feature: this poſition even a painter will not deny; and is farther evidence that real and painted objects have different effects, in human viſion. In a picture, the tree alone, perhaps, is the moſt diſtinguiſhed object; or, perhaps, a ſingle bough, ſpreading its ragged branches half way acroſs the piece, is employed, merely on the principle of variety and intricacy: whereas, in natural views, the ſingle tree is only one among a thouſand objects; among which it is ever in apparent motion, and with which

it is continually forming freſh compoſitions: this gives it a ſort of animated freedom, with a degree of lightneſs and elegance, which it never can be made to have in a painting. No art of the painter, we believe, can give the *eſculus*, the moſt *beautiful* of foreſt trees, that ſpirit and relief which it has in nature.

The Eſſayiſt's remarks on the SPECIES of trees have a ſhow of propriety and juſtneſs; but want *qualifying*; as the remarks of theoriſts generally do. In the offſcape, the natural woods of the country ought ordinarily to be cultivated; not more for ornament than for uſe; as they are generally the moſt profitable. But, in the immediate environs of a houſe, and even at ſome diſtance, a variety is more eligible; as affording amuſement to thoſe who, being not altogether vitiated by the works of art, are ſtill capable of contemplating, with pleaſure, the varied operations of nature; as well as affording variety to the face of the country. And, here, ſtrangers and exotics of every character, form, colour, and habit, may, without impropriety, be admitted.

With

With reſpect to COMBINATION, it has already been mentioned that, in the offſcape, the maſſes ſhould be large and of uniform colours; and that, ſpeaking with latitude, they ought to decreaſe in ſize, as the angle on the retina increaſes: until, near at hand, where each individual becomes a diſtinct object of viſion, the arrangement ought to be wild and various, as the fortuitous circumſtances of planting, if not counteracted by a ſtudied regularity of plan, will ever render it.

In the offſcape, the extents of *wood* ſhould not only be large, but ſhould be ſeparated by extenſive ſweeps of *ground:* and what the Eſſayiſt mentions about filling up the interſpaces of woods, provided theſe are already ſufficiently large for their ſituation, is perfectly juſt. But what he ſays of *matching colours*, in this caſe, would have come much better from a taylor than a Landſcapiſt; for, to purſue the low-bred idea, it may be ſaid, that, although men do not patch their coats with ſtrange colours, their dreſs at large is generally particoloured; even the coat itſelf is not unfrequently ornamented with colours diſtinct and oppoſite to its own. This by way

of ſhowing the puerility of ſome of our Author's remarks; which ought not to prevent any man, who has naked *mountain* ſurface within his view, and who is willing to ſacrifice ſome ſhare of profit to pleaſure, from forming a particoloured offscape: there, covering an extent of ſurface with evergreen pines, and, at ſuitable diſtances, ſimilar extents with the golden-veſted larch; which, contraſted with the winter brown of deciduous woods, never fail of affording a ſimilar kind of picturable effect, during the dreary reign of winter, to that which the eye is ſo much delighted with, during the change of foliage in autumn; the particoloured ſeaſon, ſo uſeful to the painter, and ſo delightful to thoſe who are able to receive delight from nature's ſcenery.

For what purpoſe could ſuch a paſſage as the following be publiſhed, unleſs to gratify the ſame ſpirit which appears to have guided the whole publication? Its gratification, here, may ſeem to ariſe from comparing the planter to an old woman. The paſſage could not be *intended* to ſhow that planting and painting are diſtinct profeſſions. "It is "melancholy to compare the ſlow progreſs "of

" of beauty with the upſtart growth of defor-
" mity; trees and woods planted in the
" nobleſt ſtyle will not for years ſtrongly at-
" tract the painter's notice, though, luckily
" for their preſervation, the planter is like a
" fond mother, who feels the greateſt tender-
" neſs for her children at the time they are
" leaſt intereſting to others."—P. 218.

Has the writer of this erudite paſſage diſcovered any other way of raiſing trees, than by ſlow progreſſion; or without ſuffering them to remain long as a deformity, before they can appear as an ornament? Yes, he or any one elſe might well reply, this is readily to be done, by painting them on canvas; and in this way we find many of his " melan-
" choly" remarks defeating his own general argument.

What he ſays of clumps, or as he pleaſantly enough calls them, "pitch-marks to diſtinguiſh
" property," put upon every ſummit, is only repeating what he has ſaid again and again, and what has been already admitted as juſt: but his ſore diſpleaſure, here, ſeems to carry him beyond all reaſon; for with clumps he confounds (or ſeems to confound, for the

whole Chapter is confuſion) woody maſſes of whatever figure or extent; conſidering every recent plantation a deformity, and every young wood a lump: and it is evident, from his remarks in this and other Chapters, that a principal part of his antipathy to modern improvements ariſes from *young plantations*. But how childiſh! Is he ignorant of the circumſtance, that many of the fineſt woods, we now have in *England*, were once young plantations*? and that thoſe which now diſguſt him, ſo unaccountably; will hereafter become the admiration of Connoiſſeurs; that they will, in the nature of trees and vegetation, loſe their lumpiſhneſs, and acquire feature, character, and expreſſion? Is the entire country to be left in times hereafter to come, and the environs of houſes to remain for ever naked and deſtitute of wood, becauſe young woods are not ſo pictureſk, and fit for the pencil, as old ones? Who but a man totally ignorant of all ſcenery, except that of a picture gallery, or the wild coppices of the Welch

* See Rural Economy of the Midland Counties, Vol. II. p. 374.

Welch mountains, could have imagined that woods were, in nature, raiſed with the ſame facility that they are on canvas?

Tired as we are with the *childiſhneſs* of this Chapter, we muſt not leave it, without mentioning the Author's practical ideas on improvements, by planting. For, notwithſtanding what he has thrown out, about the deformity and lumpiſhneſs of young plantations, he gives us directions, not only for *planting* woods, but for *training* them, and even *ſhaping* them, ſo as to produce pictureſk effect. Not woods of the eſtabliſhed trees of the country, but of the execrated fir!!*

We are alſo told how to form a ſkreen, with Scotch firs; by planting thorns, hollies, and other low-growing trees,—alias ſhrubs—in front of them. What is this but forming a ſhrubery clump or quarter, a border or a belt! What gardener's man does not know that,

* In the Treatiſe on Planting and Gardening, we recommend the box, as an eligible underwood to the oak; which, in *woods*, we recommend to be raiſed at twenty or thirty feet diſtance. The Eſſayiſt, in like manner, recommends evergreen underwood, with Scotch firs, riſing at ſimilar diſtances.

that, in forming either of theſe, eſpecially the former, the talleſt trees are planted behind, or towards the center; trees of lower growth in front of them; deſcending ſtill lower and lower with ſhrubs of different heights, down to the edging of dwarf box? Where a ſkreen is preſently wanted, quick growing evergreens (not hollies, except towards the front) are always, or ever ought to be, planted in a ſimilar way. Even where a ſkreen is not wanted, it has not been unuſual to plant what have long ago acquired the name of "*evergreen quarters**" in contradiſtinction to "*deciduous quarters*," and thoſe of a mixture of the two; conformably to Nature's practice,—"in "foreſts and woody commons, where we "ſometimes come from a part where hollies "had chiefly prevailed, to another where juni-"pers or yews are the principal evergreens; "and where perhaps there is the ſame ſort of "change in the deciduous trees and under-"wood: this ſtrikes us with a new impreſ-"ſion; but mix them equally together in all "parts, and diverſity becomes a ſource of "monotony."

* See Hanbury's Body of Planting.

"monotony." (Page 236.) To prevent this, as well as to copy natural ſcenery, the evergreen, deciduous, and mixed quarters were, no doubt, adopted. What pity our *young* Author did not know theſe things, before he ſat down to write this puerile Chapter *: throughout which, we may ſay, with little latitude, that he is either buffeting the winds, fighting a feather, or recommending as his own, what Mr. Brown long ago practiſed, on the now eſtabliſhed principles of Engliſh gardening.

The Chapter cloſes with ſome remarks on LAWNING, equally intereſting and inſtructive as thoſe on planting: condemning, by the lump, what has been done; yet admitting, in his deſultory remarks, that to be right, which he has condemned as being wrong. Indeed, the whole Chapter, if not the whole book, may be ſaid to be a farrago of fragments

* We know not the years he has numbered; but this Chapter, *at leaſt*, may well be ſuppoſed to have been written between ſchool and college. He may truly ſay with Miſs in her Teens, "I want—I know not what I "want."

ments—a collection of ſcraps—written at different times, and hurried together without reviſion or arrangement. This at once accounts for the difficulty of appreciation and the lowneſs of price.

CHAP. III.

AT length (thank Heaven, ſhall we ſay?) we reach the laſt Chapter. It treats of WATERS; and commences with the *abuſe* of poor Brown:—"In forming artificial ones Mr. "Brown groſſly miſtook his talent; for among "all his tame productions, his pieces of made "water are perhaps the moſt ſo." Having, however, got eaſe, by this and other more copious diſcharges, the Author regains his wonted complacency, and, in ſpite of himſelf and his ſyſtem, ſays handſome things of the preſent ſtyle of modern gardening.

Speaking of Blenheim, whoſe waters he finds difficult to *fathom*, he ſays, "the bank "near the houſe, oppoſite to the wooded one,

"and

" and which forms part of the pleaſure ground,
" is extremely well done; for that required
" a high degree of poliſh, and there the gar-
" dener was at home. Without meaning
" to detract from his real merit in that part
" (but at the ſame time to reduce it to what
" appears to me its juſt value) I muſt obſerve,
" that two things have contributed to give it a
" rich effect at a diſtance, as well as a varied
" and dreſſed look within itſelf; in both re-
" ſpects a very different one from his other
" plantations. In the firſt place, there were
" ſeveral old trees there before he began his
" works; and their high and ſpreading tops
" would unavoidably prevent that dead flat-
" neſs of outline, *cet air ecraſé*, which his own
" cloſe lumpy plantations of trees always ex-
" hibit. In the next place, the ſituation of
" this ſpot called for a large proportion of
" ſhrubs, with exotick trees of various heights:
" theſe ſhrubs and plants of lower growth,
" though chiefly put in clumps, the edgy
" borders of which have a degree of formality,
" yet being ſubordinate, and not interfering
" with the higher growths, or with the origi-
" nal trees, have, from the oppoſite bank, the

" ap-

" appearance of a rich underwood; and the " beauty, and comparative variety of that " garden ſcene, from all points, are ſtrongly " in favour of the method of planting I de- " ſcribed in a former part." Page 261.

Hence we have it from the high authority of a Connoiſſeur in Landſcape painting, that there are ſcenes and ſituations, in which " a " high degree of poliſh is required;" — that a poliſhed ſhrubery may have " a *rich effect* at a " diſtance, as well as a varied and *dreſſed look* " within itſelf;" that Mr. Brown *left old trees*, when he found them ſtanding, even in a ſhrubery; that a ſite may be ſuch as to call for " a large proportion of ſhrubs, with " exotick trees of various heights," and that ſuch have " the appearance of rich under- " wood"; and, laſtly, that *the Author of the Eſſay on the Pictureſk* prides himſelf on having deſcribed as moſt excellent—claims a degree of merit for having now recommended—what *Mr. Brown* executed, almoſt half a century ago!!!

The very goodnatured gentleman having thought fit to make theſe handſome acknowledgements, we will not be behindhand

in

in complaiſance, and we acknowledge, in our turn, (what indeed has been already granted) that Mr. Brown, not being more than man, did not reach perfection. For, where natural wood did not happen to be preſent, upon the margin of his artificial river or lake he neglected to plant, for the ſake of giving feature and expreſſion to the water; although he frequently, perhaps, planted the margins of ſuch parts of waters as reached within the ſhrubery; as at Blenheim, and the river Bend at Fiſherwick. That Mr. Brown did not clear away the natural wood which happened to ſtand on the margin of his waters when full, as *ſeems* to be repreſented, is evident from the Author's own words. "If" (at Blenheim) "there is an improvement more obvious "than all others, it is that of damming up a "ſtream which flows on an eaſy level through "a valley, and it required no effort of genius "to place the head in the narroweſt and moſt "concealed part; this is all that Mr. Brown "has done. He has, indeed, the negative "merit (and that no ſmall one, and to which "he is not always entitled) of having left the

"oppoſite

" oppoſite bank of wood in its natural ſtate *." Page 259.

Being thus brought into perfect cordiality with our Author, we will examine with alacrity, the remaining ideas which he has *ſported* in this Chapter. The effect produced " by various tints of the ſoil where the ground " is broken; by roots and old trunks of trees, " tuſſocks of ruſhes, large ſtones that are " partly whitened by the air and partly cover- " ed with moſſes, lichens, and weather- " ſtains;" (Page 247.)—would be in character on the ſavage margin of a mountain ſtream; but " trunks of trees and tuſſocks of " ruſhes" are as incompatible with a piece of made water entering within poliſhed ſcenery, as cart-ruts, hollow ways, and bramble buſhes.

Here

* It is impoſſible not to admire the candour and liberality of this paſſage; eſpecially when we are told what a friend of the Writer of it declared when they " were " talking upon the ſpot, of the great water, and of Mr. " Brown's merit in conceiving it, for he was quite cer- " tain there was not a houſe-maid in Blenheim to " whom it would not immediately have occurred." (Note, p. 259.) Nothing is ſo obvious as that before our eyes.

Here, every thing ought to be in uniſon; every part be dreſſed in character.

It has not perhaps occurred to the Eſſayiſt, that it is the banks of ſlow-moving VALE RIVERS which, alone, can be imitated, ſucceſsfully, in dreſſed ſcenery:—the rapids of a mountain river require a mountain torrent to give them effect: it is only the pools of rapid ſtreams, or the *bends* of leiſure rivers, that can be imitated with the ſcanty ſupply of a rivulet or rill; and how improper it would be, to attempt to decorate the peaceful banks of a graceful river, winding ſlowly through an extenſive ſuite of rich meadows, with the raggedneſs and rubbiſh of a mountain ſtream.

The banks of vale rivers, in general, are naked, or nearly ſo; a few ſcattered clumps of alders, or oziers, perhaps occur: for, in the nature of running water, the channels of ſuch rivers are ever changing; at leaſt, until ſome riſing ground is reached: then, one ſide is frequently hung with wood; but ſeldom, if ever, both; much more commonly, both ſides are open, and in a manner naked.

Now as to the marginal banks of theſe rivers. They are either ſteep and earthy, mouldering away with every flood; ſhooting down in ſmall fragments; or, being undermined, make one general ſhoot, and form a ſloping bank. Will any man be ſilly enough to ſay, that the ragged mouldering bank is more pleaſing to the eye, than the green one ſloping down towards the water! It is but juſtice to the ſuperior genius of Brown, to ſuppoſe, that he caught his idea of ſloping the banks of made waters from theſe incidents, in the practice of nature; and if he had as happily copied the tufts of woodineſs, he had done every thing his art was capable of performing. But had he done this, in parks, or paſture-grounds, open to ſtock, a fence muſt have been raiſed, perhaps even on the water-ſide; and how offenſive would the naked trunchions and paling have been, to men of pictureſkneſs? It was probably to avoid their impertinences he left this part of his work unperformed.

In continuing the ſlope down to the ſurface of the water, Mr. B. was perfectly right; for the banks of made water, like the ſurface

of

of made grounds, ought ever to acquire the requiſite degree of pictureſkneſs (where any degree of it is required,) through the means of beauty; not, as has already been ſhown, through thoſe of deformity: and beſide the filthy appearance of ſteep earth banks, formed by art, for the purpoſe of ſhooting down to form ſlopes as in nature, they would be dangerous to paſturing ſtock; and not only prevent the water from being *ſeen!* but hinder cattle, ſheep, and deer, from grazing to the water's edge, and thereby prevent the delightful effects of their animated reflections! The agitation, even of ſtationary water, when of ſufficient breadth, will generally wear away, in a ſhort time, the foot of the ſlope, and give it all the pictureſkneſs, which water, mixing with embelliſhed ſcenery, ought to poſſeſs *.

* If however, under the deliberate guidance of neglect and ſlovenlineſs, the growth of pictureſkneſs ſhould be found too ſlow, or inadequate to anſwer the emergency of any preſſing occaſion, art might be employed in bringing out a more extemporary effect; by what might be termed the art of pictureſking. Thus, ſhould a high-

But we are ſuffering our complaiſance to lead us within the pale of inconſiſtency; by falling in with our Author's ridiculous idea, that the banks of all made waters are formed with ſpades and wheelbarrows! Let us liſten awhile to his ingenious remarks on this topic, and examine, with the eyes of virtuoſi,—*Ignorance "ſtark-naked."*

"In Mr. Brown's naked canals nothing "detains the eye a moment, and the two bare "ſharp extremities appear to cut into each "other. If a near approach to mathematical "exactneſs was a merit inſtead of defect, the "ſweeps of Mr. Brown's water would be ad-"mirable;

high-dried Connoiſſeur be expected, and men of depraved appetites, no matter in what ſenſe their depravity may lie, ſhould ever give due notice of their approach,—let the banks be torn with ſpade and mattock, and ſtrewed with ſtraw in liney ſtreaks, as if left by the recent flood; ſcatter with green thorns and brambles, the margins of the water; throw dead dogs and kittens in the parts moſt conſpicuous from the windows; and ſtock with enfeebled aſſes, and worn-down cart-horſes, the ſurrounding banks. Is the Connoiſſeur gone? Clear away the rubbiſh, turf up the banks, and thus make the place fit to be ſeen, again, by men of common ſenſe and natural appetites.

" mirable; for they ſeem not to have been " formed by degrees with ſpades, but ſcooped " out at once by an immenſe iron creſcent, " which, after cutting out the indented part " on one ſide, was applied to the oppoſite ſide, " and then reverſed to make the ſweeps; " ſo that in each ſweep, the indented and pro- " jecting parts, if they could be ſhoved to- " gether, would fit like the pieces of a diſſected " map.

" Where theſe pieces of water are made, " if there happen to be any ſudden breaks " or inequalities in the ground; any thickets " or buſhes; any thing, in ſhort, that might " cover the rawneſs and formality of new " work; inſtead of taking advantage of ſuch " accidents, all muſt be made level and bare; " and by a ſtrange perverſion of terms, the " ſtripping nature ſtark-naked is called dreſ- " ſing her *.

" A piece of ſtill water, with ſuch a thin " graſſy edge, looks like a temporary over- " flowing; to give to the whole a character " of age, of permanency, and capacity, it re-

* Ariſtænetus, we are told, ſaid of his miſtreſs— " Clothed, ſhe is beautiful; naked, beauty itſelf."

" quires ſome height, and ſome degree of ab-
" ruptneſs in part of the banks—ſome appear-
" ance of their having been gradually worn
" and undermined by the action of the water.
" As the banks are generally formed, a
" ſtranger might often ſuppoſe that when dry
" weather came the *flood* would go off, and
" the *meadow* be reſtored to its natural ſtate."
(Page 251.)—Again—" and if you have a
" *real* river, and will let them improve it,
" you will be ſurprized to find how ſoon they
" will make it like an *artificial* one; ſo much
" ſo, that the moſt critical eye could ſcarcely
" diſcover that it had not been planned by
" Mr. Brown, and formed by the ſpade and
" the wheelbarrow." Page 254.

Now we can ſay of made waters, as of improved places, that we never ſaw two alike; unleſs it were fiſh-ſtews, or the ſerpentiſing puddles, in the purlieus of the Metropolis. Indeed, how is it poſſible we ſhould, when we reflect on the way in which waters are uſually made? All the *large waters* of all the *extenſive places* we have ſeen,—and we wiſh to have it fully underſtood, that it is of ſuch waters, and ſuch places, only *we* deign to ſpeak, and not of the little " crincum

" cran-

" crancum" places, in which, as we have before intimated, our Author is " eternally" trifling,—have been formed by running a dam acroſs a valley, or on the lower ſide of a natural baſon, as was done at Blenheim.

A rivulet or brook having previouſly paſſed down the valley, or through the baſon, the cavity, formed by the mound, is filled with water. If the valley be narrow and ſerpentining, the collection of water thus produced is called a *river*; if a broad irregular baſon, a *lake*; a name which ought, in either caſe to be aſſigned to ſuch waters. For they are, on a ſmall ſcale, preciſely what the lakes of Scotland are, on a larger: namely, vallies or hollows filled with water; having comparatively ſmall ſtreams to fill them, with narrow outlets to the ſurcharging waters. Excepting LOCH LOMOND, the large lakes of Scotland are, literally, *vallies filled with water*; winding with parallel banks, juſt as we ſee many of the artificial lakes in England. Of this deſcription is LOCH NESS, which is twenty-four miles in length, and ſeldom more than a mile in width; LOCH TAY, fifteen miles long, and barely a mile wide in any

part; LOCH RANNOCH, LOCH EARN, &c. &c. have proportionate dimenſions.

It would be needleſs to ſay, that when the mound is raiſed, and the water prevented from eſcaping by its uſual channel, the ſurface of it riſes to a level with the new outlet; and its outline becomes whatever nature pleaſes! whether it happens to take the likeneſs of a *ſerpent*, an *immenſe iron creſcent!*— or a *fool's cap*.

The *barefaced* inſinuation about the "thickets and buſhes" which happen to ſtand on the newly created margins of artificial waters, is not worth beſtowing cenſure upon: the Eſſayiſt's own account of the water of Blenheim gives a *flat negative* to the aſſertion. The mound, or what is improperly called the head, and the ground immediately below it, is generally planted, to aſſiſt in ſuſtaining the bank, and to apply to a uſeful purpoſe, ground which is unfit for any other. And every artiſt, acquainted with the firſt rudiments of his art, endeavours to hide the oppoſite extremity; by way of giving it the greater reſemblance of a natural river; one of the few allowable deceptions the Rural art will admit of;

of: the margins, too, when they happen to lie within the pale of kept grounds, have been planted, as at Fiſherwick *.

The remarks, in the latter part of the quotation, reſpecting NATURAL RIVERS, cannot be evaded, as the former might, by claiming the divine right of ignorance: they muſt be the dictates of *ambition*, or ſome leſs amiable paſſion. No mind, capable of dictating ſuch remarks, can be ſo completely ignorant, as not to know, that it is next to *impoſſible* to preſerve the banks of natural rivers in ſoft turf down to the ſurface of low water; and of courſe ſuch rivers *cannot* be made to reſemble the artificial ones he had deſcribed. The firſt flood, perhaps, would carry it away, to a height proportioned to its own; in many caſes, eight, ten, or more feet high.

If

* What is afterwards ſaid, about deſtroying trout ſtreams, is truly ridiculous, when we conſider the *variety* (of view, as well as of fiſh and of fiſhing,) which ariſes from made waters! and this, generally, without deſtroying any material length of ſtream. The ſtrange compariſon between made waters and bleach-fields muſt make any one laugh, who has really ſeen a bleaching ground.

If natural rivers mix with poliſhed ſcenery, or rather we ſhould ſay, if the banks of natural rivers be embelliſhed, the water ſhould be hid partially, and be partially left open to the view from the grounds; to give variety to the general ſcene.—And, wherever the openings are, there the upper angle of the bank ſhould be rounded off; to add ſoftneſs and beauty to the grounds, and to diſplay the inſatiate delights of running water! What is the advantage, in point of *ornament*, of having water about a place, if it cannot be *ſeen!*

If brooks or ſmaller rivers, which are fed by near ſprings, or are regulated by extenſive lakes, mix with ornamented ſcenery, feſtoons of lawn may drop, with gently ſwelling ſurfaces, down to within a few feet of the water; and can never fail, if a walk accompany the lower margin of the lawn, to delight the eye; whether it reſt on the dimpling eddies of the pool, or on the more brilliant agitations of the ſtream. Living water is the only object in nature, perhaps, with which the eye is never cloyed.

If the grounds on both ſides of a natural river be embelliſhed, breaks ſhould be made

on

on both ſides; not more to ſhow the water, than to diſplay the beauties of each ſide to the other: the openings, with the intercepting tufts, groups, clumps and continuous ſkreens of wood, being ever various,—as a thouſand circumſtances natural and fortuitous, which *belong* to every place, will ever point out, if long and duly ſtudied.

Whatever nature, or circumſtances have provided, as a ſecurity of the foot of the bank, whether it be ſtones or bruſh-wood, ſhould, with reverential care, be left untouched. If, as it too often happens, the foot of the bank has no ſtable defence, guards ſhould be provided; either by planting aquatics; or by rough ſtones, where ſuch can be had in ſufficient quantity, and where the tameneſs of the river will admit of ſo ſlight a guard; or by maſonry, eſpecially at the abrupt bends of rapid high ſwelling rivers; for without ſuch precautions, it were of little avail to ornament the banks: of courſe, this is the firſt ſtep toward the improvement of ſuch ſites.

It too frequently happens, that the banks of vale rivers have no ſtability, are ever wear-

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ing away, and the bed or channel of the river ſhifting; and in ſome caſes irremediably, unleſs at great expence; and under theſe circumſtances, the banks are frequently high, hiding the water; except in the time of floods. In theſe caſes, ornament can ſeldom approach the immediate banks, with good effect; a continued ſkreen is the moſt eligible; except where a bend or diſtant reach can be caught; and, there, an opening ſhould be made, or left; forming a wide border of low ſhrubs and flowers next the river; to prevent the eye from approaching too near it, to be offended with the deformities of the immediate banks, while it ought to be reſting ſolely on the more diſtant view.

This digreſſion, if ſuch it ſhould be deemed, is not intended ſo much to expoſe the futility of the Eſſay under Review, as to convey hints to men of common ſenſe, who have natural rivers within their reſpective domains; and to artiſts, who may be entruſted with the ornamenting of their banks. The remarks, which are here offered, are not fanciful emanations from the mind of a theoriſt, but convey ideas,

which

which have been carried into practice; and in a manner, we truſt, which ſufficiently ſhows their propriety *.

CONCLUSION.

A CHAPTER, without name or number, follows what we have termed the laſt Chapter. The former part of this Poſtſcript or Concluſion appears to have been written ſince the reception of the Landſcape was aſcertained; and ſince it has been found neceſſary to admit of a little decency, and comfort, immediately round the houſe. This after-conſideration, therefore, opens with an *ingenious* diſtinction between the *grounds* and the *garden*; the wary Author thus forming for himſelf—*a hole to creep out at.*

We take no advantage of the modern acceptation of the word *garden*; which certainly,

* At TAYMOUTH, the magnificent reſidence of the EARL OF BREADALBANE, in Perthſhire.

tainly, now, has no other literal meaning than that of *kitchen-garden:* the embelliſhments about a houſe, even in the moſt poliſhed parts, are called *ſhruberies*, or are included in the general term *grounds*; which include the whole of the ornamented environs. We rather chuſe to ſtop up the Author's eſcape-place with his own book. Has not a principal part of it been employed in attempting to raiſe a ſneer at naked houſes, and ſmooth inſipid lawns? and who ever poliſhed any other part of grounds than a ſhrubery, or, to make uſe of the Eſſayiſt's new-fangled old-faſhioned name, the *garden?* Nay, has not the houſe itſelf been already inveſted with pictureſkneſs? Nevertheleſs, we are here *advertiſed* that "the embelliſhments near the "houſe, and thoſe decorations which would "beſt accord with architecture, and with "buildings of every kind, deſerve a ſeparate "Chapter; and ſome future time I may poſſibly "attempt it, ſhould this work be received "favourably."—Page 268.

This cannot, as many parts of the book may, be laid to the charge of overſight, or miſconception; nor is it entitled to ſo *pro-*

ſaic

ſaic a phraſe as that of ſimple miſrepreſentation: in picturesk language, it might well be repreſented as the ſubterfuge of deſpondency, the dictates of forlorn hope. If this is really not a true ſtate of the caſe, why did the *Eſſayiſt* ſtand ſponſor for the *Poem?* which admits of no garden; except "the high terrace "or rich balluſtrade." And we do not recollect a ſingle paſſage, in the body or *text* of the Eſſay, which *contradicts* that idea, until we come to this *Poſtſcript*.

Feeling himſelf in this dilemma, the addreſsful aſſailant tries, again, his ſkill in ſtratagem;—affects contrition, ſoftens the tone of his language,—ſpeaks of gardening as the favoured *rival* of painting, and wiſhes nothing ſo much as to be inſtrumental in *reconciling* them;—calls them *ſiſters*, and ſhows great anxiety on account of the unfortunate miſunderſtanding which ſubſiſts between them, and humanely offers to bring about a *union!* for, "the nobleſt part a man can act—the part "that moſt conciliates the eſteem and good-"will of all mankind, is that of promoting "union and harmony."—As well might he attempt a union between truth and falſhood—

plain

plain dealing and deception; or join in ſiſter-hood a woman and her portrait.

He apprehends, with becoming conſciouſneſs and ſeeming regret, that he "may "perhaps be thought ſomewhat cauſtic for a "peace-maker;" ha! ha! ha! but "owns" (ſhall we put *proteſts?*) that

"His zeal flows warm and eager from his boſom."

Nevertheleſs, he tries to *cool his cautery*— and affects to ſheathe the aſperities, and ſmooth the pictureſkneſs, of his manner. He diſclaims all perſonal enmity towards Mr. Brown; gently blames, in ſilken ſounds, the exceſſive good-nature and over-weening patriotiſm of Mr. Walpole and Mr. Maſon; candidly confeſſes that he has no practical knowledge, himſelf, in the ſubject he is ſpeaking of*; but that he has conceived an idea, he

* "It may perhaps be thought preſumptuous in an "individual, who has never diſtinguiſhed himſelf by "any work that might give authority to his opinion, ſo "boldly to condemn what has been admired and prac-"tiſed by men of the moſt liberal taſte and education; "but the force of faſhion and example are well known, "and it requires no little energy of mind, and confi-"dence in one's own principles, to think and act for "one's

he does not ſay how nor where, that if the preſent ſyſtem of improvement be ſuffered to

P go

" one's ſelf, in oppoſition to general opinion and prac-
" tice." (Page 273.) What a ſlight foundation is this, if it is any foundation at all, to build a ſyſtem upon! Yet when we hear what follows—" Some French Writer (I " do not recollect who) ventures to expreſs a doubt, " whether a tree waving in the wind with all its branches " free and untouched, may not poſſibly be an object " more worthy of admiration than one cut into form in " the gardens of Verſailles"—we perceive the ſpecioufneſs of the attempt. For if men could be brought, merely by fortuitous circumſtances, into ſuch a ſtate of abſurdity, what might not be expected from a concerted plan, conſummate addreſs, and highly-finiſhed language? And a century ago, while faſhion, opinion, and falſe ſyſtem prevailed, the attempt might have ſucceeded. But when once mankind have diſcovered and aſcertained a truth, and ſeen its fitneſs to nature, and to other known truths, it is difficult to reverſe their deciſion. And, we truſt, it would, now, be as eaſy to perſuade men of education and affluence to go with their clothes in rags, or to mount ragged horſes, as to ſtep out of their houſes to the tops of their ſhoes in mud, and to their knees in weeds and brambles.

We rather truſt they will continue to keep their houſes, their grounds, and their horſes; their walks, their rides, and the roads in their neighbourhoods, clean,

com-

go on, and become general, the face of Europe will be disfigured! *

He

comfortable, and in character, with themſelves, their families and connexions, as well as with each other; diffuſing through every part *one and the ſame principle*; uniting the whole, in ONE HARMONIOUS COMPOSITION OF ORNAMENTED NATURE.

* Mr. MASON cloſes the Firſt Book of his delightful Poem, the ENGLISH GARDEN, with the following lines, addreſſed to Albion's ſons, ſtudents in the Rural art:

——— with generous hand
Diffuſe the bleſſing wide, till Albion ſmile
One ample theatre of ſylvan grace.

How oppoſite are theſe precepts to the apprehenſions of the Eſſayiſt! "It ſeems to me that there "is ſomething of patriotiſm in the praiſes Mr. Wal-"pole and Mr. Maſon have beſtowed on Engliſh gar-"dening; and that zeal for the honour of their coun-"try has made them, in the *general* view of the ſub-"ject, overlook defects which they have themſelves "condemned. My love for my country is, I truſt, "not leſs ardent than theirs, *but it has taken a dif-"ferent turn* (!) and I feel anxious to free it from the "diſgrace of propagating a ſyſtem, which, ſhould it "become univerſal, would diſfigure the face of all "Europe."—Page 275.

Now, to us, the hopes of the one, and the fears of the other, appear equally vain. The moſt that Rural ornament

He compares modern gardening to deſpotiſm in theſe words: "There is, indeed, "ſomething deſpotic in the general ſyſtem of "improvement; all muſt be laid open—all "that obſtructs, levelled to the ground— "houſes, orchards, gardens, all ſwept away. "*Painting*, on the contrary, tends to humanize "the mind; where a deſpot thinks every "perſon an intruder who enters his domain, "and wiſhes to deſtroy cottages and path-"ways, and to reign alone; the lover of "painting conſiders the dwellings, the in-"habitants, and the marks of their inter-"courſe as ornaments to the landſcape."—Page 278.

Though this is, in great part, miſrepreſentation; yet there is truth in it enough to ſhow, that painting and improvement have ſtill another gulph between them which we

 have

ment is ever likely to effect, *on the general face of a country*, is that of breaking the monotony of ſquare incloſures and ragged hedges, of ſtraight lanes and ragged hollow-ways, and (while they remain in this country) of ſtriped common fields, and ragged common paſtures: there is no probability of its either making, or marring, the GENERAL FACE OF NATURE.

have not yet explored. The deſign of clearing away cottages, and turning off public foot-paths from the immediate environs of a great man's houſe, is not more to improve its appearance, than to obtain the ſecurity and the domeſtic comforts attached to a ſuitable degree of retirement. But painting has no ſuch principle to guide it. The good folks whom the painter finds occaſion to employ, in the neceſſary operations of meaſuring heights and diſtances, or in giving variety and intricacy to his ingenious deceptions, have ſo few wants, and are ſuch excellent moral characters, that they have no faculty of finding things before they are loſt, no wiſh to rob henroofts, nor to aſſiſt ſervants to rob their maſters. The painter's *figures* are all honeſt fellows*.

The

* FOOT-PATHS, paſſing under the windows of a houſe, or through its yards, or among its offices, are intolerable nuiſances. But ſeen at ſome diſtance, and cut off from all intercourſe with the place, they afford a peculiar and pleaſing ſtyle of animation to a ſcene; and, to a leiſure and contemplative mind, become a conſtant ſource of amuſement and reflection. Sorry, therefore, we are to ſee, in the prevailing faſhion of the

The Eſſayiſt, however, purſues the idea of the preſent ſtyle of Rural ornament being deſpotic; in part, perhaps, with a hope of eſtabliſhing the falſe principle, and partly with the pious intention of paying, publicly, a tribute to the memory of a beloved uncle; who was no Ariſtocrat; but a well-diſpoſed country ſquire.

We are not informed how this benevolent character ſpent his time: it may reaſonably, however, be ſuppoſed, that he amuſed himſelf, in the day, with the pleaſures of the field; and, in the evening, regaled himſelf and his brother ſportſman; agreeably to the taſte of former times; recounting to his neighbours the circumſtances of the chaſe, and receiving, in return, the news of the village. All this was meet, and the ſtyle of ornament, which the reſidence of ſuch a worthy character required, was that of the HUNTING Box; where "a ſuite of Paddocks ſhould be "ſeen from the houſe; and, if a diſtant view

the time, what we conſider as an evil ſpirit of ſhutting out ſuch paths entirely from the ſight. Rather, in our opinion, ſhould they, as they ſometimes may, be led deſignedly acroſs the view from the windows.

" of covers can be caught, the back-ground " will be complete. The ſtable, the kennel, " and the leaping-bar, are the factitious ac- " companiments:"—and accordingly we underſtand, this place had " dwellings, gardens, " and incloſures," about it: hence every thing was in uniſon and harmony.

Theſe, however, are not altogether the recreations, nor this the ſtyle of improvement, befitting men of fortune of the preſent day. For although affability and condeſcenſion were never, perhaps, more *faſhionable*, than they have been of late; though charity and benevolence towards village penury, in the vicinages of great men's houſes, were never higher than at preſent; and although the more amiable part of female faſhion may *viſit* their poor neighbours,—neither they nor their huſbands *aſſociate* with them. Their houſes are the reſort of men and women of their own reſemblance; of perſons whoſe manners and acquirements are ſimilar to their own; and with whom they can communicate intelligibly, and without reſtraint. Nevertheleſs, perhaps, men of fortune have at no time communicated more freely, than they do at preſent, with the yeomanry

yeomanry and intelligent tenantry of their reſpective neighbourhoods, on rural information and improvements; the only ſubject, by the way, on which they can communicate with profit and pleaſure to both parties. But this is perfectly well done,—*without living in the ſame village with them.*

Notwithſtanding, however, we differ with the Eſſayiſt in opinion, about ſhutting out the village, and the public foot-path, from the immediate environs of a reſidence, we give him great credit for the concern he has ſhown, in behalf of a moſt valuable part of the community; and we pay him this due tribute of praiſe the more promptly, as it is the only amiable trait of his character which he has ſuffered to eſcape him. Eſcape him, did we ſay! We were momentarily led within the ſnare which he has addreſsfully laid for his readers: all the ſeeming contrition, the proffered reconciliation, and the moving ſtory—were ſtratagems of war, mere generalſhip; to amuſe the unwary garriſon; in order to draw forth, with better effect, his reſerved forces—his *dernier* reſort; and attempt to take by

ſtorm, what he had found to be impregnable to regular approaches.

Let us reconnoitre this formidable phalanx, and endeavour to get a ſight of its mighty Commander.

" Few perſons have been ſo lucky as never " to have ſeen or heard the true *proſer*; " ſmiling, and diſtinctly uttering his flowing " common-place nothings, with the ſame " placid countenance, the ſame even-toned " voice: he is the very emblem of ſerpentine " walks, belts, and rivers, and all Mr. Brown's " works: like him they are ſmooth, flowing, " even, and diſtinct, and like him they wear " one's ſoul out.

" There is a very different and much " rarer being, and who hardly appears to be " of the ſame ſpecies, full of unexpected " turns,—of flaſhes of light; objects the " moſt familiar are placed by him in ſuch " ſingular yet natural points of view,—he " ſtrikes out ſuch unthought-of agreements " and contraſts,—ſuch combinations, ſo lit- " tle obvious, yet never forced or affected, " that the attention cannot flag; but from " the delight of what is paſſed, we eagerly " liſten

" liſten for what is to come. This is the " true pictureſk, and the propriety of that " term will be more felt if we attend to what " correſponds to the *beautiful* in converſation. " How different is the effect of that ſoft in- " ſinuating ſtyle, of thoſe gentle tranſitions, " which, without dazzling or ſurpriſing, keep " up an increaſing intereſt, and inſenſibly wind " round the heart.

" It requires a mind of ſome ſenſibility and " habit of obſervation to diſtinguiſh what is " really beautiful and intereſting, from what " is merely ſmooth, flowing, and inſipid, and " to give a decided preference to the former; " it is not more common to have a true reliſh " for pictureſk ſcenery, and even the quick " turns and intricacies of converſation are not " reliſhed by all. I have ſometimes ſeen a " *proſer* quite forlorn in the company of a " man of brilliant imagination; he ſeemed " dazzled with exceſs of light, and his dull " faculties totally unable to keep pace with " him: I have afterwards obſerved the ſame " man get cloſe to a brother proſer, and " the two ſnails have travelled on ſo com- " fortably on their own ſlime, that they

" ſeemed

" ſeemed to feel no more impreſſion, either " of pleaſure or envy, from what they had " heard, than a real ſnail may be ſuppoſed " to do at the active bounds and leaps of a " ſtag." (Page 281.)

Taayo! taayo! pretty creature! and is this the mighty foe!!! Let us purſue the highbounding brocket—elevated creature! and trace the few remaining footſteps of this diſdainful animal; exquiſite creature!—ſee it ſafe off the ground; and then return to its favourite retreat, to explore its inward receſſes *.

The illuſtration of the amiable principle above laid down, immediately follows. " This " is exactly the caſe with that practical " proſer the true improver: carry him to a " ſcene merely pictureſk, he is bewildered " with its variety and intricacy, the charms " of which he neither reliſhes nor com-

" prehends,

* Be it remembered that the *elevated ideas* of the " rare beings" of the late kingdom of France have done what all the Powers in the world cannot undo.

"prehends, * and longs to be crawling "among his clumps, and debating about the "tenth part of an inch in the turn of a gra- "vel walk. The maſs of improvers ſeem "to forget that we are diſtinguiſhed from "other animals, by being (as Milton deſcribes "it)

"Nobler far, of look *erect*;"

"they go about

"With leaden eye that loves the ground,

"and are ſo continually occupied with turns "and ſweeps, and manœuvring ſtakes, that "they never gain an idea of the firſt elements "of compoſition."

The *principle* might admit of ſome apology, as flying off, naturally enough, in one of thoſe light airy gambols of (what ſhall we name it?) which light airy minds have ever had a ſort of privilege to indulge in; and as being intended to hit a character, which is in a great meaſure imaginary. But with the *application*, a large portion of a more dangerous ingredient is mixed, and cunningly placed as a poiſon to the art we are endeavouring to protect.

* On whom has this experiment been tried!!

protect. And leſt it ſhould operate as ſuch, on the minds of thoſe who, wiſhing to act conformably to right reaſon, drink down with avidity, and without due examination, whatever may put on the appearance of promoting that deſirable end,—it becomes highly neceſſary, in us, to analyſe this virulent potion, and to endeavour to adminiſter a corrective. Indeed, after what has been already done towards a full analyſis of the general ſubject, ſuch an antidote will not be difficult to ſupply.

It has been eſtabliſhed, and we truſt incontrovertibly, that a poliſhed ground, ornamented with relieves of ſhrubs, partakes leſs of *Landſcape*, than of *ſculpture*. In examining a medallion of ſhrubs and flowers, we approach it; as we do a ſimilar ornament on a vaſe, or ſculptured monument. It is in itſelf a whole, and every part muſt be in character. The *ground* muſt, from time to time, be cleaned, and the outline be kept as ſcrupulouſly true, as the contour of any other medallion. A broken ragged edge of turf and matted graſs, round a ſurface of ſtale earth overrun with weeds, is a piece of

defaced

defaced ſculpture; clean and adjuſt the ſurface, and give truth and ſharpneſs to the outline, it is renewed; receives the requiſite finiſh *.

In this department of the Rural art, the object of the artiſt is, and his ambition ought to be, to gratify the ſculptor's eye, not the painter's.

* This truth, when viewed in the light in which it is here placed, being ſelfevident, needs no authority to ſupport it. Nevertheleſs, we conceive Mr. Gilpin's authority, in matters belonging to natural ſcenery, as too valuable to be rejected, in any caſe. On the principles of general taſte, and without, perhaps, having ſeen pleaſure-grounds with a ſculptor's eye, he has thrown out, in his Eſſay on Picturesk Beauty, the following incidental remarks: Page 4. "In a pile of building "we wiſh to ſee neatneſs in every part, added to the "elegance of the architecture. And if we examine a "piece of improved pleaſure-ground, every thing rough "and ſlovenly offends." Again, Page 7. "Why does "an elegant piece of garden ground make no figure on "canvas? The ſhape is pleaſing, the combination of "the objects harmonious, *and the winding of the walk "in the very line of beauty*. All this is true; but the "ſmoothneſs of the whole, though right and as it "ſhould be in nature, offends in a picture:" Circumſtantial evidence, by the way, that Mr. G. conſidered the two arts as having diſtinct principles.

painter's. An eye habituated to the flowing lines, learned in the graces, of a poliſhed ground, is ſuſceptible of the leaſt deviation from the line of beauty; and dwells on the happy ſtrokes of elegance and grace, his art is capable of giving, with the ſame gratification, that a judge of ſculpture, carving, engraving or writing, does on the graceful ſtrokes of the tool or pen: the ſmalleſt error, either in the deſign or the execution, offends: and no man can excel, in either art, whoſe eye is not ſufficiently cultivated to be intuitively ſuſceptible of ſuch error. Lines are the principles or elements of his art, and the line of beauty, as it belongs peculiarly to the groundwork, ought ever to be his firſt leſſon.

Theſe circumſtances, alone, are ſufficient to warn the Rural artiſt againſt too familiar an intercourſe, too cloſe an intimacy, with the ragged productions of Landſcape painting. In the department of his art which is now more particularly under conſideration, his eye cannot receive more dangerous impreſſions, than ſuch productions are capable of giving it: they are directly ſubverſive of his principles

of

of taſte *. And in the other department of his profeſſion,—that which enables him to give effect to the diſtances, and to unite them in picturable compoſitions with the foreground, and with each other,—a ſtudy of nature, and of places which have been united with the fortuitous ſcenery which ſurrounds them, agreeably to the beſt principles of the art, will be his ſafeſt guide: ſo that, viewing the ſubject in this general light, the Rural artiſt appears to have nothing to hope, but much to apprehend, from the *ſtudy* of Landſcape painting.

On the ſubject of uniting the ornamented grounds with thoſe which are merely fortuitous, or which may have received ſome aſſiſtance from art, the moſt difficult part of the pro-

* We here ſpeak more particularly of the works of the *ragged maſter* and his followers. Lo! the tatterdemallion figure of SALVATOR, by himſelf! The raggamuffin was knocked down, the other day, by Chriſtie. If we were diſpoſed to ſpeak, with the ſame virulence, of painters, as our Eſſayiſt has ſpoken of improvers, we might ſay, here, that, if Salvator the ragged had wanted either eyes or hands, "it would only have "been a private misfortune; and partial evil univerſal "good." See the Eſſay p. 263. or this Review, p. 165.

profeſſion, it may be proper to make a few remarks, here, in addition to thoſe which we have formerly made on the ſame ſubject. This is a department of the Rural art, in which painting *cannot* even *pretend* to have a right of interference; as ornamented ſcenery has not yet entered into its compoſitions.

In the Treatiſe on Planting, &c. we have made, among others, the following,—*general obſervations*:

" Notwithſtanding, however, the nature of the place ought not to be ſacrificed to the manſion;—the houſe muſt ever be allowed to be a principle in the compoſition. It ought to be conſidered as the center of the ſyſtem; and the rays of art, like thoſe of the ſun, ſhould grow fainter as they recede from the center. The houſe itſelf being entirely a work of art, its immediate environs ſhould be highly finiſhed; but as the diſtance increaſes, the appearance of deſign ſhould gradually diminiſh, until nature and fortuitouſneſs have full poſſeſſion of the ſcene.

" In general, the approach ſhould be to the backfront, which, in ſuitable ſituations, ought to lie open to the paſture grounds.

On

On the ſides more highly ornamented, a well-kept gravel walk may embrace the walls; to this the ſhaven lawn and ſhrubery ſucceed *; next, the grounds cloſely paſtured; and, laſtly, the ſurrounding country, which ought not to be conſidered as out of the artiſt's reach: for his art conſiſts not more in decorating particular ſpots, than in *endeavouring* to render the whole face of nature delightful.

* Between the gravel walk and the building, ſhould run a line of maſonry,—as a footing or baſement; ſome two or three feet wide; dipping ſomewhat outward; its outer edge riſing a few inches above the gravel;—to ſhoot off the water which driving winds may throw againſt the houſe; to give an even edge to the poliſhed gravel; and to aſſiſt in *uniting*—harmoniſing—the building with the gravel, and, through the means of this, with the lawn.

PETWORTH HOUSE, the ſtately reſidence of the EARL OF EGREMONT, has a broad baſement or platform of dreſſed ſtone, ten or twelve feet wide, running the whole length of the principal front, and riſing by two or three ſteps, above the road of the approach, and the adjoining ground. This has a good effect in *aſſimilating* the houſe and park, to which this front lies open; ſerves as a ſort of guard to the windows; and is an agreeable promenade in the fair intervals of wet weather.

"Another reaſon for this mode of arrangement is, objects immediately under the eye are ſeen more diſtinctly than thoſe at a diſtance, and ought to be ſuch as are pleaſing in the detail. The beauties of a flower can be diſcerned on a near view only; while, at a diſtance, a roughet of coppice-wood, and the moſt elegant arrangement of flowering-ſhrubs, have the ſame effect. The moſt rational entertainment the human mind is capable of receiving, is that of obſerving the operations of Nature. The foliation of a leaf, the blowing of flowers, and the maturation of fruit, are among the moſt delightful ſubjects that a contemplative mind can be employed in. Theſe proceſſes of Nature are ſlow, and except the object fall ſpontaneouſly under the eye of the obſerver, the inconveniences of viſiting it in a remote part, ſo far interfere with the more important employments of life, as to blunt, if not deſtroy, the enjoyment. This is a ſtrong argument in favour of ſhrubs and flowers being planted under or near our windows, eſpecially thoſe from whence they may be viewed during the hours of leiſure and tranquility.

"Further,

"Further, the vegetable creation being ſubject to the animal, the ſhrub may be cropt, or the flower be trodden down, in its day of beauty. If therefore, we wiſh to converſe with Nature in private, intruders muſt be kept off,—the ſhrubery be ſevered from the ground—yet not in ſuch a manner as to drive away the paſturing ſtock from our ſight. For this reaſon, the ſhaven lawn ought not to be too extenſive, and the fence which incloſes it ſhould be ſuch as will not interrupt the view: But whether it be *ſeen* or *unſeen*, *ſuſpected* or *unſuſpected*, is a matter of no great import; its utility in protecting the ſhrubs and flowers,—in keeping the horns of the cattle from the window, and the feet of the ſheep from the gravel and broken ground,—in preſerving that neatneſs on the outſide, which ought to correſpond with the finiſhings and furniture within,—render it of ſufficient importance to become even a part of the ornament." P. 606.

After theſe general remarks, which time, obſervation, and practice, have not given us occaſion to alter, very little is required to be added, here. The ſoil of recent plantations of trees and ſhrubs,—eſpecially of ſuch as en-

ter into the views from a houſe, and which cannot be ornamental unleſs they be luxuriant,—ſhould be kept in a ſtate of cultivation; ſhould from time to time be broken and cleared from weeds, to give air and freedom to the tender fibrils of the mutilated roots: and, where herbaceous flowers and the more delicate exotic ſhrubs are cultivated, the ſoil muſt ever be kept in the higheſt ſtate of pulveriſation and neatneſs. In every caſe, where the ſoil is broken, and where the plantation enters within the limits of the poliſhed lawn, the outline of the broken ſurface muſt ever be traced with ſcrupulous exactneſs, and ever flow in the chaſte line of beauty. The cultured ſurface is the groundwork of the ornament, and muſt have a determinate outline. But it is not neceſſary that every ornament ſhould have a ſpecial groundwork; as it may often be placed with equal propriety on the general ground, or unbroken field of beauty. Indeed, if *elegance* be required, this may be the moſt certain way of obtaining it; but, to give *richneſs*, an ornamental ground, as a medallion, may be more eligible.

To

To apply theſe elementary remarks to the art now under our notice,—near the houſe, immediately under the windows, where richneſs and the higher degrees of ornament are required, and where flowers and gaudy ſhrubs are moſt in character and place, medallions are moſt eligible. On the contrary, in the park or paſture grounds which ſurround the lawn, where flowers are not required, and where, if deſirable, they could not be preſerved without an unſightly fence to guard them, broken ground, unleſs when recent planting requires it, is, in every point of view, improper.

To unite theſe two extremes, the method is obvious. The groups, tufts, and maſſes, which riſe near the outer margin of the lawn, and adjoining to the parks and paſture grounds, ſhould be ſuffered, ſo ſoon as they have got ſufficient foot hold to admit of it, to ſpread over the graſs; or rather the broken ground ſhould be changed into lawn. If elegance is wanted, let groups riſe with naked ſtems; if a fulneſs and richneſs of effect be rather deſired, ſuffer each tree or ſhrub to feather to the ground, and ſpread its

luxuriant branches over the poliſhed lawn, and thus produce an effect which no fortuitous ſcenery can give; unleſs in inacceſſible mountains, where paſturing animals cannot mutilate the lower branches; and, even there, the ſoftneſs and beauty of lawn muſt be wanting.

This charming effect we ſaw, with ſingular advantage, ſome years ago, in the delightful grounds of ENVILLE; the Seat of the EARL of STAMFORD, on the confines of Staffordſhire and Shropſhire. The following Extract from the rough Minutes, made at the time, will give ſome faint idea of this faſcinating effect. "A kept walk and a border "of ſhrubs led us down to the lower "ſhrubery: delicious ſpot! The pines, "here, are not only clothed to the graſs, but "ſpread their mantles on the ground! and "two ſiſter limes are in full-dreſs negligées, "with trains flowing ſome yards from their "conical out-lines *. With a profuſion of "beau-

* This ſtriking appearance, perhaps, was produced by the lower boughs, which reſted upon the ground, receiving, from it, additional nouriſhment.

" beautiful ſhrubs, riſing out of the ſofteſt " turf I ever ſaw, I had not conceived that " graſs and trees, alone, were capable of " producing ſo much richneſs and elegance."

Nothing tends more to harmonize the poliſhed grounds with the park or paſture ground, than feathered tufts and maſſes of different ſize and form, placed in the general line of the fence which ſeparates them; running a wall or paling through the center of the maſſes, with foſſes between them.

To add ſtill farther to the harmony which ought to ſubſiſt between the mown and the paſtured lawn, the ſeed-ſtems and coarſer weeds of the latter ſhould be ſtruck off with the ſithe, once or twice in the courſe of the ſummer; as in the middle of June; and, immediately adjoining the lawn, again in July. This not only tends to ſoften and harmonize the general ſcene, but prevents the ſeeds of noxious weeds from being blown within the kept grounds. If the inſide of the foſs be raiſed, with a gentle ſwell, ſomewhat above the level of the lawn, and either planted with low ſhrubs and flowers, or, if in graſs, kept leſs poliſhed than the area, it

aſſiſts in producing the ſame effect, and is otherwiſe ſerviceable in ſkreening the foſs from the upper windows.

While on the ſubject of ornamented grounds, we will retire from the more open ones which embrace the ornamented fronts of the houſe, to the recluſer ſhrubery; whether it be intended as a place of retreat merely, or to anſwer, likewiſe, as a PLACE OF VIEW, from which the fortuitous or leſs ornamented ſcenery of the ſurrounding country may be ſeen with advantage.

We do not mean to lay it down as a law of Rural ornament, that every place of view ſhould be highly poliſhed, but it may ever be ſo with ſtrict propriety, and good effect. It is neceſſary that it ſhould be kept in a ſtate of neatneſs, that it may be entered at all ſeaſons, and in the fair intervals of the worſt weather. It muſt therefore have walks, and ought to have a retreat from the ſudden changes of the weather, in this uncertain climate; eſpecially if it lie at any diſtance from the houſe, which it generally ought; for the two-fold purpoſe of inviting the morning walk, and to catch views or

com-

compoſitions, different from thoſe which are ſeen from the houſe and its more immediate environs.

The CONSERVATORY may be made the moſt agreeable retreat; and is the moſt *natural* accompaniment of a poliſhed place of view. Not a room filled with rare plants, crouded together, on bench behind bench, like ſpectators in a theatre; but a commodious room, *furniſhed* with the more beautiful and fragrant exotics; too tender to bear the open air; but not ſo delicate as to flag in an atmoſphere perfectly conſonant with the health, and agreeable to the feelings, of perſons enured to the air of this climate. A room, not merely to be reſorted to as a retreat from the caſual wetneſs of the morning, but as being in itſelf pleaſurable; from the beauty and fragrance of its furniture, and the genial temperature of its atmoſphere; as well as from the poliſhed ſcenery, and picturable views, which may ſurround it.

This elegant morning room owes, perhaps, its fair exiſtence to one of the moſt amiable, fair, and elegant of her ſex (Mrs. CAMPBELL, of

of SHAWFIELD), who has realized the ſweetly imagined ſcene, at Wood Hall, near Glaſgow.

In the nature and utility of a conſervatory of exotic plants it muſt ever front the ſouth. If the north front form an alcove, or is ornamented with a more taſteful pediment, it becomes a place of retreat and reſt, in the few ſultry days which this climate affords, and may form, in itſelf, a pleaſing object, from the houſe, or other point of view. If medallions of more hardy exotics be ſcattered round the conſervatory, and native plants be thrown careleſſly about the outer margins of the place of view, they will aſſiſt in aſſimilating it with the fortuitous ſcenery of the ſurrounding country.

We repeat, it is not requiſite that every place of view ſhould be poliſhed; but it may ever be ſo with good effect, and without detriment to the diſtant views, how wild and romantic ſoever they may be: for Man, *looking erect*, ſees not, neceſſarily, the objects at his feet. But the eye ſatiated or fatigued with wandering over diſtant ſcenery, receives peculiar gratification from the contraſt and variety,

variety, afforded by the beauties immediately around it; which the critic in ornamented nature examines, not with *leaden eyes*, but with the poliſhed eye of ſculptural taſte; and with the ſtill keener eye of the Naturaliſt: thus blending, in the mind's admiring eye, the faſcinating charms of Nature and Art, and of wild and poliſhed ſcenery. So, in a room, we are amuſed, by turns, with the diſtant views from the windows, and with the ornaments of the room itſelf.

What follows the laſt quoted paſſage, as if with it the Author had *ſpit his ſpite*, is more rational and diſpaſſionate,—is not loaded with malevolence, clogged by ignorance, or diſgraced by inſolence. It meets, in great part, our own ideas.

" With regard to improving, that alone I " ſhould call art in a good ſenſe which was " employed in collecting from the infinite " varieties of *accident* (which is commonly " called *nature*, in oppoſition to what is called " *art*) ſuch circumſtances as may happily be " introduced, according to the *real* capabili-

" ties

" ties of the place to be improved *. This " is what painters have done in their art, and " thence it is, that many of theſe lucky acci- " dents, being ſtrongly pointed out by them, " are called pictureſque.

" He therefore, in my mind, will ſhew " moſt art in improving, who *leaves* (a very " material point) or who creates the greateſt " variety of *pictures*,—of ſuch different com- " poſitions as painters will leaſt wiſh to " alter: Not he who begins his work by " general clearing and ſmoothing; that is, " by deſtroying all thoſe accidents, of which " ſuch advantages might have been made, " but which afterwards the moſt enlighten- " ed and experienced art can never hope to " reſtore."—Page 285.

The buſineſs of the Rural artiſt, unqueſtionably, is to create (where the given ſite will admit), improve (if obvious improvement preſents itſelf), or ſhow with effect, ſuch compoſitions as can be commanded from the houſe, or from a near point of view; and to ſearch

* This has been recommended ten years ago. See Planting and Orn. Gard. p. 586 and 587.

ſearch for more diſtant points of view, among wild romantic ſcenery; with the intent of diſcloſing picturable ſcenes: not, however, ſo much for the purpoſe of the painter, as that they may faſcinate with their own native charms, as LIVING LANDSCAPES:—leaving it for the Landſcape painter to *ſquare* them to his frame, and to *fit* them to the learning, the ſcience, and the "ready-made taſte" of the gallery.

Thus, ſhall we ſay, it comes out at length, fully and fairly, that it is the province of the Rural art to furniſh ſubjects for Landſcape painting, rather than to *attempt* to copy the fancied ſcenery or the mutilated ſcenes of the painter *.

How often, amidſt wild broken ſcenery, the wooded banks of a foaming brook may

* Juſt ſo it is the province of a new-married pair to furniſh ſubjects for portrait painting, rather than to attempt *to copy the works of painters!* The imitation, in either caſe, depends more on nature than on art. The ſtructure and outline of a group, or a ſingle tree, may, with very little licence, be ſaid to be as difficult to produce, *to a painted pattern*, as are the limbs and features of the ſpecies.

may be choſen for the purpoſe of exhibiting, in picturable compoſitions, the objects which they command! Such banks frequently furniſh a natural ſkreen of timber and wild underwood. The artiſt's taſk is that of breaking it, in ſuch parts as command the beſt compoſitions; that the eye, in being borne along the deviating terrace, may, in paſſing the breaks, ruſh upon new ſcenes or freſh compoſitions; which may frequently, by winding along the ſteeps, and by croſſing the dell in well choſen directions, be varied at pleaſure.

Theſe are not cloſet ideas; but aroſe amidſt the wildeſt natural ſcenery this Iſland affords; and have been executed, on a ſcale ſufficiently extenſive to eſtabliſh their good effect, in practice; and to ſhow, that it lies within the power of the Rural art to unfold ſuch compoſitions, in natural or fortuitous ſcenery, as the draughtſman would not diſdain to give a place in his ſketch-book, or the Landſcape painter might not think unworthy of a frame*.

Never-

* At TAYMOUTH. See p. 205.

Nevertheleſs, the inſtance of practice, here alluded to, was attended with difficulties; and ſome account of the manner in which theſe difficulties were overcome, may have its uſe.

Moſt of the timber trees, which formerly ſtood on the ſteep woody bank of the river, had been cut out; little more being left than tall ragged underwood; with here and there a well topped tree. Picturable outlines * were, of courſe, difficult to be caught, in

* Such we mean as CLAUDE would not have deemed unworthy of his pencil.

The Writer of this note cannot refrain from mentioning, here, that in examining the works of this Prince of Landſcape Painters, which the late ſales of the collections of Mr. Deſenfans, Sir Joſhua Reynolds, and M. De Calonne, have given him a favourable opportunity of examining with ſufficient leiſure, he has not noticed in any one of the capital performances of this maſter, a tree he would wiſh to remove, nor more than one bough he ſhould like to ſtrike off. This bough occurs in the capital Landſcape, (in the collection of M. De Calonne,) in the foreground of which a dragon is introduced; and it is evidently *ſhortened* to prevent its hiding a principal building in the middle diſtance; not, however, by *lopping* it, but by *ſtunting* it; and

in the required ſituations; in moſt caſes, impoſſible. Under ſuch circumſtances, there appears to be only one way of rendering the openings agreeable to an eye ſuſceptible of the ſofter ſcenery of Nature; and this is by making them wider than the given views require, trenching the ground to a ſufficient depth, and forming ſide ſkreens ſwelling out into the viſtas, by planting feathered timberlings, and ſhrubs of different heights; as in forming a ſkreen or border; being careful to

and in a way which at once ſhows, that Claude was deſirous to copy Nature, and deteſted a naked, ſtaring, ragged ſtump, as much as does the Writer of this note; who in the number of groups and ſingle trees he has detached from the raggedneſs and rubbiſh which beſet them, has not probably left one (when he had a choice) which Claude would not, had it fallen within the ſcene he was painting, have repreſented without alteration. But this has happened, not from his having previouſly ſtudied the works of Claude; for he never ſought an opportunity of doing it, until within theſe few weeks; but from the circumſtance of their having ſtudied in the ſame ſchool—THE SCHOOL OF NATURE; and from the farther circumſtance of their having there ſtudied the *beauties* and *ornaments* of nature, rather than her *deformities* and *ragged uglineſſes*. This by way of recording a remarkable fact.

to *unite* the plants with the fortuitous wood left ſtanding, and at the ſame time to ſuit the lower ranks to the given ſcene, or place of view; as the rougher natives in ruſtic ſcenes; exotics, or the more beautiful ſpecies of native ſhrubs, in poliſhed ſcenery: thus doing away, immediately, the offenſive raggedneſs of the expoſed half-naked coppice wood; and leaving it to nature and time to add the ſofter touches, and to give the deſired grace and elegance to the outlines.

In every caſe, unleſs where the trees left as boundaries to the viſtas have reached maturity, the openings ſhould be made wider than immediate effect may require; to allow for the increaſe of growing trees: otherwiſe, in a courſe of years, the glades would become too narrow, or be wholly cloſed. In the inſtance under notice, the openings were made from about twenty, to fifty perhaps, or more feet wide; as the views required, and the outlines made deſirable. Where, for the advantage of getting ſuitable outlines, the viſtas were made ſo wide, as to give a degree of

nakedneſs to the terrace, which in this caſe had long been kept in a ſtate of poliſh, medallions of ſhrubs were thrown in, to ſerve as temporary breaks, until the ſides of the viſtas become in themſelves ſufficient; as well as to give immediate ornament to the place of view, which, in this caſe, requires to be highly poliſhed. When the viſtas are ſufficiently narrowed, by the ſwelling increaſe of their ſides, the medallions may be removed, or be contracted to groups or ſingle trees, as time and circumſtances will point out.

The concluding Note of the Eſſay,—pretty evidently a *recent* compoſition,—likewiſe accords in part with our own ideas; is indeed, *in effect*, what we have formerly ſaid on the ſame ſubject,—in the Treatiſe on Planting and Ornamental Gardening, ſo often brought forward, here, and we fear ſomewhat indecorouſly: but finding the enemy in force, and *determined*, if not *deſperate*, we have judged it prudent to oppoſe him by every fair means in our power, and we have frequently found it expedient to repoſſeſs intrenchments

trenchments which we had formerly thrown up *.

But though we agree in opinion with the Eſſayiſt ſo far, as that the immediate environs of a houſe ſhould ever be in uniſon with the houſe itſelf, we differ with him in reſpect to

* See the quotation in page 224. of this Review; ſee alſo the prefatory advertiſement, page xiii. alſo the Treatiſe on Plant. and Orn. Gard. p. 616. The following are the remarks of the Eſſayiſt. "Near the houſe artificial ſcenery ought to have place in proportion to "the ſtyle and character of the building; and one great "defect of modern gardens (in the confined ſenſe of the "word) is an affectation of ſimplicity, and what is "called nature; *that* eaſily degenerates into a plainneſs (to ſay no more) which does not accord with the "richneſs and ſplendour of architectural ornaments." Page 287.

It is not our intention to bring a poſitive charge of plagiary againſt the Author of the Eſſay under Review. It is poſſible he may not have read the Treatiſe referred to. We believe that a great majority of the charges of plagiary which have been brought againſt authors have had no better foundation than the illiberality or conceit of thoſe who have propagated them. It is no wonder that ſimilar trains of ideas ſhould ariſe out of ſimilar circumſtances. If, by adducing theſe remarks, we aſſiſt in eſtabliſhing the general principle they contain, we ſhall be fully ſatisfied.

points of view. In our opinion, they ought always to be obvious, and the happy point from which each view may be *taken* with the beſt effect, either by the eye alone, or with the pencil, ought to be diſtinguiſhed. On poliſhed ſites, a bench, or a chair; in ruder ſituations, the trunk of a tree, or a fragment of rock, is ſufficient. Without ſome hint of this ſort, the ſtranger, at leaſt, might wander in a degree unprofitably amidſt the fineſt ſcenery; or ſuffer himſelf to be pulled or huſtled to the point, by a "pert gardener," or perhaps his man: an interruption and a rudeneſs, which ought ever to be prevented. Whenſoever a Connoiſſeur of conſequence, full of falſe pride and ſelf-ſufficiency, ſhall announce his approach, or a light airy coxcomb, puffed up with vanity and ſelfconceit,—the marks may be removed—or *miſplaced!*—to add to the intricacy of the views, and the irritation of the reviewer; leaving ſuch "rare beings" to make "their own diſ-"coveries."

Having now purſued the high-mettled racer to the end of his courſe, ſeen the bouncing ſtag, with his ſharp-pointed antlers, ſcamper

per off the ground, in character, on the way to his native woods,—we return to examine the intricate "harbour" he had ſo artfully choſen. And let us demoliſh it; leſt he ſhould return, and again commit outrage and depredations in cultivated ſcenery,—attempt, again, to violate the chaſtity of ornamented Nature.

But, putting away theſe figurative expreſſions, which no one *can* blame us for cheriſhing, ſeeing the extraordinary manner in which they were introduced to us, we proceed to conſider INSIPIDITY, ORNAMENTED BEAUTY, and PICTURESKNESS, as they are applicable to LANGUAGE; and, to ſave the trouble of going over the ground, again and again, we will join with it CHARACTER; for character and language, at leaſt in a ſtate of agitation, are perhaps generally the ſame: if not, what our Author has ſaid, on this head, relates nearly as much to the one as the other.

With reſpect to the firſt, INSIPIDITY, it has been already characteriſed by the Eſſayiſt, and in a way which cannot fail of fixing on himſelf, the ſtigma he had ingeniouſly prepared for a more inoffenſive animal. The

inſipidity of the proſer ariſes out of a narrowneſs of capacity,—a natural "dulneſs of faculties,"—a defective underſtanding,—a circumſtance better entitled to our commiſeration than our contempt.

In ORNAMENTED BEAUTY, as it relates to character and language, we recognize a being very ſuperior indeed to the inſinuating creature, ſhown in ſhadow, as the emblem of *beauty*; * namely, ſimple or unadorned beauty. The perſonage whom we conceive to correſpond with ornamented beauty, is a more open and manly character. His language, though flowing and poliſhed, wants neither ſtrength nor ſincerity; he expreſſes himſelf, on all occaſions, with frankneſs and promptitude; and, in the more important concerns of life, with firmneſs and candour; equally rejecting ſophiſtry and intricacy of argument. Nevertheleſs, in the hour of relaxation, he enters freely into the playfulneſs of figurative language; and though not "eternally" on the rack for "unexpected "turns—of flaſhes of light," nor for ever labouring "to ſtrike out unthought-of agree-"ments

* See page 217.

"ments and contraſts;" yet checks not, when they riſe naturally out of the ſubject in agitation, the more ſplendid embelliſhments of polite converſation: a perſonage whoſe naturally good faculties have received, from cultivation, a reſpectability and becoming dignity; even whoſe countenance is expreſſive of benignity and candour; and whoſe manner is not leſs ſtrongly marked by an openneſs of carriage, and a graceſulneſs of deportment.

How different is the *thing*, which remains to be characteriſed! Its language is ever ſuſpicious and ſuſpected: in its graver moments, it is ſtudiouſly intricate and myſterious; abrupt and embarraſſing: its whole aim is deception; frittering away its own arguments, by indulging in a vicious habit of giving variety of expreſſion to the ſame ſimple thought, and priding itſelf on the nefarious faculty of hiding the truth. In general, and in its natural character, it is a mere monkey—chattering aloud its inarticulate nothings, as if in reſponſe to the babblings of ſome favourite ſtream, in its native woods: at beſt, a brilliant buffoon, and a pleaſant companion in the lighter hours of relaxation.

Let us compare theſe ſeveral characters with places to be improved. What can be more ridiculous than a proſer attempting wit; except an improver attempting to render a tame ſite pictureſk?

What can more reſemble the dignified character, here drawn as the emblem of ornamented beauty, than a ſtrongly featured ſite, lying in a cultivated diſtrict, with wilder ſcenery within its reach, ornamented on the principles of Engliſh gardening, and in the beſt ſtyle which theſe principles are capable of affording? How truly abſurd it would be to disfigure ſuch a ſite by attempting to force upon it an air of wild pictureſkneſs! Nay, to mutilate a place already laid out, only in the beſt manner of Mr. Brown, by way of turning it into a ſtate of pictureſkneſs, according to the principles laid down, or the wild ideas that are hazarded, in the Eſſay before us, would be an act of folly in its owner, having a character emblematic of his place, exactly equivalent to that of turning himſelf into a Merry-Andrew.

Equally

Equally wiſe would it be to attempt to give beauty, harmony, and benignity of character, to a wild mountain dell, as to expect a dignity of carriage, or rational converſation, from a natural-born zany.

As recreations or matters of amuſement,—or in better Engliſh, as paſtimes,—wild ſcenery and mother wit are charming:—ſo, in their ſeaſon, are broad farce and pantomime: but who would wiſh to *live* in a theatre?

Of the delights of the opera, the giggle and fun of a maſquerade, the heart-thrilling roar of the banquet, or the riot of the midnight rout, who would not wiſh to partake? But who, except rips, demirips, and rakehellies, would wiſh to *live* among roar and riot? And what, but an Ouran Outan, or *the true wild man of the woods*, could think of taking up its *reſidence* in a mountain dingle?

GENERAL

GENERAL REMARKS.

THE two Works, which form the ſubject of theſe pages, having paſſed under review, Book by Book, and Chapter by Chapter, it may be right, while the ſubject remains freſh in the mind, to take a more general view of it; and, firſt, to endeavour to aſcertain the characteriſtic diſtinction, between what pleaſes in Nature, and what in a Picture; this difficult point not having yet been ſufficiently cleared up; and on it appears to reſt the miſunderſtanding between the admirers of nature, and of pictures.

To aſſiſt us in this arduous taſk, it will be proper to call in Mr. GILPIN. This veteran obſerver of Nature and Pictures, after many years ſpent in the inveſtigation of the general ſubject, decides, that *roughneſs*, real or apparent, is the diſtinguiſhing character of the pictureſk;—that which is pleaſing in a picture;—that which is capable of exciting the admiration of Connoiſſeurs.

The

The Author of the Eſſay on the Pictureſk follows this maſter as far as he goes, and then takes a long ſtep beyond him; extending roughneſs to *raggedneſs*.

Diſguſted, perhaps, with this indecent ſtride, we revolted, or have rather leaped out of the magic circle,—for ſuch it would ſeem to be,—and have choſen freſh ground. We cannot admit this ſubtle ſomething to be raggedneſs, roughneſs, or ſmoothneſs, or any other ſenſible quality of objects; as all of them have been painted with ſucceſs, by the firſt maſters; for what can be ſmoother than a group of Graces, except the ſimple figure of a ſleeping Venus?

Notwithſtanding, however, Mr. Gilpin declares, "that roughneſs, either real or apparent, forms an eſſential difference between "the beautiful and the pictureſk," he finds it difficult to "point out the *reaſon* of this diffe-"rence;"---as has been already mentioned in page 62;---and after a diſcuſſion the moſt intereſting, conveyed in language the moſt appoſite, and placing the human intellect in a light the moſt humiliating, he abandons the ſearch.

ſearch. It is not becauſe " the pictureſk eye " abhors art, and delights ſolely in nature." It is not " in the happy union of ſimplicity " and variety." It is not " in the nature of " the art of painting;" either as " an art *ſtrictly* " *imitative*," or as one which is " rather *de-* " *ceptive*;" one through the means of which, " by an aſſemblage of colours and a peculiar " art in ſpreading them, the painter gives a " reſemblance of Nature, at a proper diſtance, " which, at hand, is quite another thing." (Page 29.) " Thus foiled," he aſks, " Should " we, in the true ſpirit of inquiry, perſiſt, or " honeſtly give up the cauſe, and own we " cannot ſearch out the *ſource* of this diffe- " rence? I am afraid," continues he, " this " is the truth, whatever airs of dogmatizing " we may aſſume." Page 30.

Shall *we*, after a diſcuſſion ſo ample, and after the fruitleſs endeavour of ſo able a maſter, undertake to explain this dark letter in taſte? We muſt: if we do not gain, we cannot loſe, by the attempt.

It will be admitted, we believe, that whatever has been painted by a maſter, with ſucceſs,

ceſs, is deemed worthy of repreſentation; and that nothing pleaſes the eye of a critic in painting, which has not been rendered by a maſter. A ſmooth figure, a rough head, and a ragged ſcene, are equally capable of exciting the admiration of Connoiſſeurs.

FIGURE PAINTING (as contradiſtinct from Landſcape painting) probably attained its excellency through the emulation of painters, in rivalling the ſculptural excellence of Greece. Every latent ſpark of genius was called forth, and every epithet of praiſe exhauſted, on the deſirable attainment. Thus the FASHION for this department of painting was ſet and faſt rooted; and has been followed, with bigot reverence, to the preſent day.

LANDSCAPE PAINTING, — comparatively with Figure painting,—is of modern date. It had its origin, we believe, in Italy (antient Italy); was born, and reared to maturity, and the FASHION for it fixed, in a ragged mountainous country; where the ſofter ſcenery of wood and lawn probably did not *exiſt*, and therefore could not be *repreſented*. The lower grounds, it may be imagined, being disfigured by an imperfect cultivation, the

the draughtſman was driven into the receſſes of the mountains, for ſubjects of his pencil. From thence he brought home ſcenes, not only ſuitable to his art, as being more capable of receiving its higher touches, than leſs broken ſcenery,—even as ragged gypſies are more ſtriking in repreſentation than naked graces,—but at the ſame time, ſuch as were acceptable to his cuſtomers; as forming an agreeable contraſt with the ordinary ſcenery in the environs of cities; the nurſeries of arts, and the ſeats of painting: beſide impreſſing the mind of thoſe, to whom wild ſcenery was known in pictures only, with a ſimilar train of fanciful ideas, which paſtoral poetry conveys to thoſe who have never ſeen a flock of ſheep, nor have had occaſion to obſerve the ſtupid inſenſibility of ſhepherds and ſhepherdeſſes. So that the Italian maſters were right, even ſuppoſing they had ſofter ſcenery to copy. Indeed, at all times, and every where, one great end of Landſcape painting is to bring diſtant ſcenery, —and ſuch more particularly as is wild and not eaſily acceſſible,—under the eye, in a cultivated country, and an embelliſhed ſite: and not

to

to expoſe itſelf, by a faint imitation of the views which are ſeen from the windows of the room, for which the repreſentations are intended as furniture.

Nevertheleſs, ſuch is the force of FASHION, that, had the climate of Greece, and the nature of the ſoil, and the ſurface of the country, been equally ſuited to receive the embelliſhments of art, as are thoſe of this Iſland; and that, had men of genius, enterprize, and perſeverance, in Greece, *happened* (for, to the human underſtanding, much of human concerns *appears* to be accidental) to laviſh their abilities and time on the FACE OF NATURE, inſtead of exhauſting it on the HUMAN FIGURE;—painters, no doubt, would have been emulous to rival them, on canvas; and, by applying their talents to ſuch ſubjects, would have rendered them highly intereſting; their productions would have been extravagantly bepraiſed; and the FASHION for admiring and imitating them would have taken root: of courſe, they would have been handed down, with reverential care; and have been idolized, as "*perfect models!*"—by men of authority, in modern Europe.

We

We will farther ſuggeſt, and, we truſt, without any riſk of having more than *two* diſſentient voices, that had our own Gainſborough painted, with his beſt ſkill, a well ſelected eye-full of the delicious grounds of ENVILLE *, not as a *Landſcape*, but as the *interior of an embelliſhed ground*, we ſhould never have heard of "The Landſcape, a Didactic Poem," nor of the "Eſſay on the Pictureſk;" unleſs to praiſe, with enthuſiaſtic rapture, the tranſcendant charms of ornamented Nature.

What corroborates this idea is, that CLAUDE, ſeeing Nature *with his own eyes*, evidently painted her in all the beauty ſhe had appeared in, at his time. He has not only choſen beautiful trees, but has frequently cleared their ſtems, and ſmoothed the turf they ſtood in; ſcattering ſheep or deer, at their feet, upon *cloſe-bitten turf*;—the ſofteſt lawn which the face of Nature afforded in his day. This is not obſervable in his finiſhed paintings, only, but in ſome of his ſofter drawings,—copied in the *Liber Veritatis*. Many

* See page 230.

of his paintings differ much more, in ſtyle, from the works of SALVATOR ROSA, than they do from the preſent ſtyle of Rural ornament. Yet CLAUDE ſurpaſſed all his competitors,—even in the eyes of Connoiſſeurs in painting: an evidence, amounting nearly to a proof, of the truth of the poſition we have ſuggeſted.

There are, already, many paſſages of ornamented nature in this country,—we do not ſpeak of ſhruberies or poliſhed grounds immediately about the houſe,—which CLAUDE would have caught with avidity; and, if the preſent ſtyle of embelliſhment be continued through another century, to give the trees which have been planted time to riſe to maturity, ſuch paſſages will be innumerable: and we will hazard the prediction, that, ſhould Landſcape painting likewiſe continue, and ſhould Nature once make her appearance on canvas, in a birth-day ſuit, a gala dreſs,—in all the beauty, elegance, and richneſs, which the face of Nature is capable of receiving from the hand of Art,—and ſhould be happily introduced by a man of eminence in his profeſſion,—ORNAMENTED NATURE will thence-

thenceforward be aſſigned a conſpicuous place in PICTURE GALLERIES, and be recommended to PAINTERS—as a PRINCIPAL STUDY.

But whether the preſent ſtyle of Landſcape painting be a *creature of faſhion*, merely, or whether it ariſe, in ſome degree, out of a *radical defect* in the art itſelf, is not an object of farther enquiry. Viewing it as an *art*, it has no alliance whatever to Rural ornament: the manual operations of the one have not the leaſt affinity to thoſe of the other: no two arts are leſs alike. And whether they have any one *principle* common to both, would rather be an enquiry of curioſity, than of uſe to either. It is probable they have; and that whatever can be made beautiful or pleaſurable, in reality, ought to be the ſtudy of painters; in order to endeavour to make it likewiſe beautiful and pleaſurable, in repreſentation.

But let not the ſhadow arrogate to itſelf the power of giving form to the ſubſtance; as this would be attempting to overturn a univerſal law of nature.

Nor let a part aſſume to itſelf the right of giving law to the whole. A true Landſcape makes but a ſmall part, is but a ſpeck, in the face of a country; a mere epiſode of the general ſcene: and it were folly indeed, to mar the poem to make the epiſode; to ſacrifice the whole to perhaps a comparatively inſignificant part.

The department of painting which might claim the neareſt alliance to Rural ornament is the PANORAMA, which compriſes a whole country,—and not FRAME PAINTING, whoſe ſubjects may be ſaid to ſkulk in the nooks and corners of it.

GENERALLY, it is not the buſineſs of Rural ornament to exhauſt its powers on a momentary glance of the houſe in approaching it!!! nor to ſacrifice the whole place to the views from the windows; nor to reſt ſatisfied with ſhowing off a recluſe Landſcape; nor to remain contented with having led the eye, by an eaſy aſcent, to a broad proſpect, or PANORAMA VIEW. A principal reſidence ſhould poſſeſs the whole.

LEAVING

LEAVING the art of LANDSCAPE PAINTING behind us, we now proceed,—as if it had never exiſted, its invention being a mere *accidental circumſtance* in human affairs,—to take a GENERAL VIEW of the FACE OF NATURE; to examine ſome of its various qualities, attributes, or characteriſtics, as they ſtrike the human mind, through the ſenſe of viſion; and to treat of RURAL ORNAMENT, as an art independent of every other, and as having no other principles than what are immediately deducible from NATURE.

The viſual qualities of the paſſages of ſurface, moſt frequently obſervable in this Iſland, are,

1. SIMPLICITY. This is either *fortuitous* or *deſigned*. It is given by a flat naked ſurface of a uniform colour; as an extenſive flat of marſhes; or a bowling green; or a larger *flat* of made lawn, if any ſuch a ſurface has ever been formed.

2. SIMPLE BEAUTY. This, alſo, is *fortuitous* and *deſigned*: fortuitous, as the billowy ſurfaces of the naked ſheep downs, in the ſouth of England, and the wolds in Yorkſhire; deſigned, as the lawns of modern gardening, when they are neither ſo flat as to be

inſipid, nor ſo abrupt as to break the lines and playful undulations of beauty; the billowy ſurfaces, above-mentioned, on a ſmaller ſcale.

Obſervations. The modern lawn being formed (where any forming is required) merely by freeing the natural ſurface from incumbrances, doing away the deformities and broken lines which art may have previouſly occaſioned, and clothing the whole with one uniform veſt of green ſward; of courſe, no general rules of art, no regular plan, no authority being obſerved in forming ſuch a lawn,—the natural inequalities, or the fortuitous circumſtances attending it at the time of forming, give the eventual ſurface, form, and features of any given ground; ſo that, like the human face, which may well be deemed the archetype, no two are the ſame; no monotony can take place: variety muſt, neceſſarily, be as endleſs as the places or lawns thus formed.

3. ORNAMENTED BEAUTY. This, likewiſe, we find in fortuitous, as well as in deſigned ſcenery. We obſerve it in the richer vallies, and ſofter ſcenery, of the foreſt; very commonly in park ſcenery; as well as in hanging

hanging ſheepwalks, broken fortuitouſly by maſſes and tufts of wood: which, *ſeen at a proper diſtance*, has ſometimes almoſt all the effect which wood and lawn are capable of giving, and almoſt all the perfection which the Rural art can boaſt of. Indeed, the moſt it aſpires to is, to render a paſſage like this, ſufficiently beautiful, *to bear examination immediately under the eye*, and ſufficiently ornamental, *to be in character and harmony with the architecture, the finiſhings, and the furniture of the houſe*, whoſe environs are required to be ornamented.

Obſervations. If we approach a fortuitous maſs of bruſh wood, its *beauties* vaniſh. At ſome ſeaſons, a flower perhaps may be found; but at others, nothing is to be ſeen, but mutilated ſpray, cropped by the paſturing ſtock, and half ſmothered in noxious weeds and rubbiſh. Even the lawn, which at a diſtance may appear even and free from obſtructions, we ſhall generally find, in croſſing it, fouled with roughneſſes, and encumbered with troubleſome weeds and ſhrubs, altogether unfriendly to the female dreſs.

One of the great ends aimed at, in forming an ornamental ground, is to render it an object capable of being *examined*;—equally ſatisfactory to the eye on a near view, and commodious to the habits and dreſs of the more faſhionable ranks of the ſex; affording them the moſt *natural* promenade they can partake of, and enjoy. This is done by keeping the beautiful ſurface ſmooth and free from obſtructions—a carpet of green velvet,—broken and varied by ſuitable relieves of ſhrubs and flowers, and partially outlined by loftier trees; furniſhing thoſe who traverſe it, with ſomething intereſting, at every ſeaſon; and ſpreading under the windows of the more frequented rooms, or other point of view, a ſcene which, when animated with the preſence of ornamented beauty, certainly becomes, to cultivated minds, one of the moſt intereſting that cultivated Nature can exhibit.

Such a paſſage of ornamented Nature bears ſome reſemblance to the human face, ornamented with ringlets, flowing in the line of beauty and grace;—to a beautiful horſe with his flowing mane and creſt, riſing in the

the ſame graceful line; to the poliſhed vaſe, richly ornamented; or the Corinthian building with its ſmooth maſonry and relieved embelliſhments; correſponding with every thing which the human eye has deemed beautiful and ornamental, in nature or art.

4. DEFACED BEAUTY. Fortuitous beauty may be defaced, by withdrawing the paſturing animals, which give ſmoothneſs to the lawn: where the ſoil is not fertile, changing them from ſheep to cattle will generally be ſufficient. Deſigned beauty, in like manner, may be defaced, by withdrawing the ſithe and roller, and giving up the poliſhed lawn to neglect and the browzing herd; which has a ſimilar effect on beautiful grounds, as withdrawing the bruſh and comb has on a beautiful horſe, and giving him up to neglect and the ſtraw yard; or giving up a beautiful face to neglect and filth; ſuffering the tear, whether of joy or grief, to furrow the filthy cheek, after the manner of weather ſtains on neglected buildings; and the hair to hide it partially, with its ragged mats, after the manner of tuſſocks on neglected ruins; and fully ſtocked with filthy vermin, to give, in their excur-

excurſions, additional intricacy and variety to the face; not leſs by their delicious ſelves, than by the dear pimply roughneſſes they may leave behind them *.

5. ORDINARY SCENERY. This compriſes all incloſed lands, in the hands of tenantry. Alſo the extenſive tracts of open common fields, which are ſtill ſuffered to remain, in different parts of the Iſland; alſo ſuch portions of commons and waſtes, which remain a ſtill greater diſgrace to the Rural economy of theſe kingdoms,—as are not ſufficiently ſmooth to be *beautiful*, nor have been formed by fortuitous circumſtances, into compoſitions ſufficiently expreſſive, to be deemed *ornamental*. Three fourths, or a much greater proportion, of the ſurface of this Iſland falls under theſe deſcriptions.

Obſervations. It is among ſcenery of the firſt deſcription, the Rural art may beſt exert its powers; in breaking the monotony, ſo diſguſting to the eye of a traveller of taſte; and in giving ornamented beauty, domeſtic con-

* Fair Ladies! forgive theſe illuſtrations. They exiſt but to ſerve you.

conveniency, and wholeſome air, to thoſe who are willing to purchaſe, and able to enjoy them; and this, in many caſes, without injuring, materially, the produce of the land.

If a place be of the largeſt order, ſome extent of park or paſture land ought to embrace the embelliſhed grounds; but, in general, arable incloſures may enter freely into the views from the houſe; provided the fences and the ſoil be managed with the accuracy and neatneſs which are inſeparable from good huſbandry; and provided ſuitable maſſes, groups, and ſingle trees be left, or planted, to unite ſuch cultivated lands with the ornamented grounds, on the one hand, and with the fortuitous ſcenery of the given country, on the other.

This, in ſome ſituations, is a matter which is entitled to the firſt attention; as nothing tends more to harmonize and blend the parts of the general ſcene, ſo much, as a proper attention to the hedges and hedgerow timber which mix in it; and no part of Rural ornament is executed at leſs expence. In places

places of a lower order, this attention, alone, is capable of producing a ſufficient degree of ornament; except immediately about the houſe.

6. ADORNED UGLINESS. This is chiefly *fortuitous*, and is peculiar to broken ſurfaces, and the wilder ſcenery of Nature.

The uglieſt ſurface is that which we not unfrequently ſee in mountainous diſtricts; namely, a valley, or wide glen, broken into ill ſhaped fragments, ſeparated by waterleſs griffs, or angular chaſms;—their ſurfaces in a manner naked of every thing vegetable; ſhowing a looſe gravel or ſhaley covering, which is made to trickle down their ſides, by heavy rains, and by the feet of animals running along the ſlopes.

But unſightly as ſuch grounds are, while naked and waterleſs, they are no longer ſo, when covered with luxuriant wood, and divided by foaming torrents, ruſhing down between them.

If a mountain valley,—inſtead of being filled with unmeaning fragments, crouded together in its bottom, while its brows are equally

equally tame and inexpreſſive,—were open at the baſe, and had its ſides formed irregularly, with rocky promontories, but without wood or water,—ſuch a valley, unleſs when the ſun threw its rays acroſs it, from near the horizon, would ſtill have little to intereſt the attention of any man, and, by men in general, would be deemed ugly. But clothe it ſuitably with wood, and let a copious ſtream be ſeen partially among it, eſpecially if, at intervals, the water ſhould ſpread itſelf to the eye, in broad brilliant falls, broken and partially ſhaded by rocks and wood, and it acquires ſtrength of expreſſion, is viewed with pleaſure by ordinary obſervers, and becomes truly intereſting to an eye, converſant in natural ſcenery: as forming a happy contraſt with the ſofter ſcenes of cultivated nature; and as affording matter of reflection, on the haunts of men in the ſavage ſtate, and of gratitude for the train of circumſtances which have led them from the mountains to the more fertile plains; which have taught them to cultivate, and *enjoy*, the better gifts of nature; and have raiſed them to a ſtate, as ſuperior to that of ſavages, as cultivated nature is to the ſavage ſcenery we have juſt been deſcribing.

Ob-

Obſervations. Among ſcenery like this, art can do but little, with good effect. However, in the higher ſtyle of mountain ſcenery, where the valley has a degree of width and flatneſs of baſe, and where the tops of the promontories are likewiſe flatted, ſomething may be done, without offending. A ruſtic cottage, judiciouſly placed in the meadowy bottom, will ever be in character with the ſcene. If the ruins of a fortreſs, on the point of a promontory, be hid by wood, the ſkreen may be broken: not formally, as if done by deſign; but irregularly, as if torn by a hurricane. In the lower part,—towards the *mouth*,—of a mountain valley opening into an extenſive cultivated country, a ruſtic obſervatory of unhewn blocks of ſtone, rearing its head above the natural ſkreen of wood; eſpecially if it ſhould command, not only the wildneſſes of the valley above it, but a broad PANORAMA VIEW of the country below, could not diſpleaſe the moſt experienced eye, and would be highly intereſting to ordinary obſervers.

7. RAGGED UGLINESS. This is a ſtyle of ſcenery ſimilar to the laſt, but leſs adorned. The rocks ſcattered, pointed, ſtaring: the

trees

trees alſo ſcattered, and diſmantled, by premature decay, or the fury of the elements, or the natural bleakneſs of the ſituation. The underwood checked in its growth; its dead ſtumps ſtaring above the meagre foliage; and, in patches, cut entirely off; expoſing the bare mouldering ſide of the hill. The water ſmall, and nearly hid among rugged ſtoney fragments; ſeen partially, ruſhing down narrow gullies, worn in the ſhelfy rock: exhibiting altogether a bleak, barren, ſavage, inhoſpitable ſcene; equally forbidding to men and animals; affording, to the human eye, no other gratification than what ariſes from contraſt; nor conveying, to the human mind, any other ſatisfaction than what gratitude is ever capable of giving.

8. NAKED UGLINESS. This has been already deſcribed as the ill ſhaped maſſes of matter, ſeen in the vallies, or on the ſhelving ſides of mountains, and which are equally deſtitute of wood, lawn, water, or rock; and as affording to the human eye, viewing them abſtractedly on the principles of taſte, nothing intereſting.

9. GREAT-

9. GREATNESS. Nevertheleſs, mountains themſelves, with no better form, and entirely naked, have, as principals, an effect which their ſubordinates are unable to produce. This peculiar effect we will name greatneſs.

10. GRANDEUR. Let their ſides be ſuitably adorned with extenſive tracts of wood, and high broad-fronted precipices of rock, they become more intereſting, and may be ſaid to impreſs us with ideas of grandeur.

11. MAGNIFICENCE. A compoſition of grandeur,—as two mountains, ſtrongly featured, with bold promontories rocks and woods,—ſeparated by a wide rich vale,—watered by a copious river,—iſſuing from a broad well margined lake,—every part being intereſting, but no part, nor the whole, exciting emotions higher than thoſe of admiration, or ſome ſlight degree of aſtoniſhment,—might be ſtyled magnificent.

12. SUBLIMITY. This attribute of objects of ſight ſeldom occurs on the face of nature, in its natural ſtate, comparatively with moſt of thoſe which have been enumerated. Mountain ſcenery, how grand or magnificent it may be,

be, is not, on that account, the more ſublime; an extent of water, though wide as the ſea itſelf, will not admit of the epithet, while it remains in a calm, unagitated ſtate; any more than will an extent of country covered with ſnow; unleſs the idea of unbounded ſpace raiſe it in ſome degree: but how infinitely more is this idea capable of exciting it, in viewing ſpace itſelf,—in beholding the univerſe,—in looking towards infinity!

The ſublime ſeems to require that the higher degrees of aſtoniſhment ſhould be roufed, to demonſtrate its preſence: a degree of terror, if not of horror, is required to produce the more forcible emotions of the mind, which ſublimity is capable of exciting.

A giant precipice, frowning over its baſe, whether we view it from beneath, or look downward from its brink, is capable of producing ſublime emotions. A river tumbling headlong over ſuch a precipice, eſpecially if it be viewed with difficulty and a degree of danger, real or imaginary, ſtill heightens thoſe emotions. Lightning, thunder, and hurricanes may produce them.

But, of all natural ſcenery, the ocean, agitated by a violent ſtorm, attended with thunder and lightning, is perhaps the moſt capable of filling the mind with ſublime emotions; and moſt eſpecially the mind of a ſpectator who is himſelf expoſed on its frail ſurface; and who is not incapable, either from conſtant habit, or from an exceſs of apprehenſion, of contemplating the ſcenery which ſurrounds him.

On the whole, SUBLIMITY muſt rouſe ſome extraordinary emotion in the mind; it cannot be dwelt on with indifference, by an eye unhabituated to its effects, and a mind poſſeſſing the leaſt ſenſibility. MAGNIFICENCE, GRANDEUR, or SIMPLE GREATNESS, may excite ſome degree of aſtoniſhment; but it muſt be unmixed with awe; the emotions they excite are of the more pleaſurable kind. UGLINESS diſguſts; yet when ADORNED, it is capable of giving delight; as a contraſt to the more rational gratifications of ORNAMENTED BEAUTY. All that SIMPLE BEAUTY has to beſtow is pleaſure, heightened, perhaps, by a degree of admiration. Even SIMPLICITY, in a ſtate

a ſtate of poliſhed neatneſs, is capable of giving a degree of pleaſure; but, in a ſtate of ſlovenlineſs and neglect, it diſguſts, as uglineſs, or DEFORMITY, which is ſimplicity, or beauty, diſguſtingly defaced.

THE END.

a taste of polished manners, it is capable of giving a degree of pleasure; but, in a state of lovemliness and neglect, it disgusts, as ugliness, or DEFORMITY, which is simplicity, or beauty, disgustingly defaced.

THE END.